

THE PHOTO-LITHOGRAPHER

DECEMBER

1936

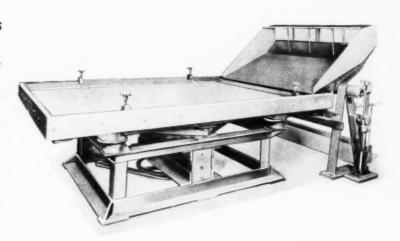


CEB PRINTING INK COMPANY MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS 817-825 WASHINGTON BOULEVARD CHICAGO MONROE 4777

APPROVED

BY THE LEADERS!

The list of CURRENT satisfied users of the ZENITH — the only gearless, single eccentric graining machine made — reads like a "Who's Who" in lithography. With one voice the leaders of the industry acclaim this peerless machine.



• Many exclusive construction features have contributed to ZENITH'S Number One position in the lithographic industry. No noisy grinding gears — a single eccentric and self-aligning ball bearing that reduces wear 80%. Hydraulic marble lift is ZENITH'S latest exclusive feature. Replaces old marble graining baskets on all ZENITH grainers.

REBUILT OFFSET PRESSES

• Zarkin Machine Company's new, up-to-date quarters are the scene of craftsmanship unmatched in the lithographic equipment industry. The same expert skill that turns out the widely heralded ZENITH grainer and whirler is also at your disposal in the rebuilding of lithographic presses. There is no compromise with quality at the home of ZENITH equipment, Visit our workshops when you are in New York.

Literature on ZENITH equipment and rebuilt presses available on request.

ZARKIN MACHINE COMPANY, INC.

335 East 27th Street

NEW YORK, N. Y.

Manufacturers of ZENITH . . The Only Gearless Single Eccentric Graining Machine

OAN IDEAL UNIT FOR

PROFITABLE PRODUCTION

In the commercial offset group of smaller press sizes in single color, Harris builds the LSB 17" x 22", the LSN 21" x 28" which is shown here as an ideal unit for profitable production, and which is almost identical with the 17" x 22" except for size, and the 22" x 34" which is equally efficient on black and white and color lithography.

HARRIS-SEYBOLD-POTTER COMPANY

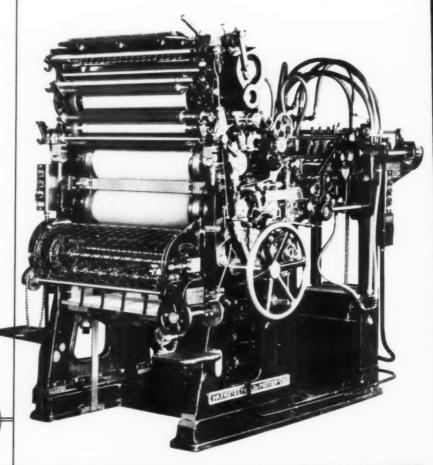
General Offices: 4510 East 71st Street, Cleveland, Ohio; Harris Sales Offices: New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton; 813 Washington Street; San Francisco, 420 Market Street—Factories: Cleveland, Dayton.

HARRIS OFFSET

21 x 28

SINGLE COLOR





HARRIS OFFSET

THE PHOTO-LITHOGRAPHER

A LITHOGRAPHED MONTHLY FOR LITHOGRAPHERS

VOLUME 4 DECEMBER, 1936 NUMBER 12

Official Organ of the National Association of Photo-Lithographers

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Write your own Specifications

for an INKING ROLLER

- 1. Unaffected by oils, driers, or tem
 1. The right blo
- perature changes.

 2. Free from swelling and shrinkage.
- 3. Tough . . . highly resistant to wear.
- 4. The right "tack" for best distribution.

- for an OFFSET BLANKET
- 1. The right blanket for each purpose.
- 2. A blanket that is uniform.
- 3. Economical . . . long-wearing.
- 4. Thoroughly dependable.

LITHOLASTIC INKING ROLLERS

will meet all your specifications

VULCAN OFFSET BLANKETS

will meet all your specifications

Most Lithographers are using Vulcan Products. They are uniform in quality, reliable, and economical . . . and are backed by a satisfaction guaranteed policy that insures your investment. Write for printed matter today.

VULCAN PROOFING COMPANY

Fifty-eighth Street and First Avenue, Brooklyn, New York
PACIFIC COAST REPRESENTATIVE: Ralph Leber Co.,Inc., 426 Polson Bldg., Seattle
SOUTHERN REPRESENTATIVE: Hi-Speed Roller Company, New Orleans

OR best results in photo-lithographic work, exacting craftsmen everywhere are showing increasing preference toward Agfa Reproduction Materials. The extra margin of quality insured by precision methods of manufacture will prove to you the value of using best materials for best results.

REPROLITH ORTHOCHROMATIC FILM – a highly color-sensitive, most versatile material of

a highly color-sensitive, most versatile material of maximum contrast and needle-point sharpness.

REPROLITH THIN BASE FILM — a special thin base (.004") material for camera negatives and contact positives.

REPROLITH FILM — an ideal medium of highest contrast for monochrome originals.

STAY-FLAT SOLUTION (Clear and Matte) — a special adhesive preparation for supporting film evenly and securely on glass. The "matte" form also provides a ground-glass effect for focusing.

MADE BY AGFA ANSCO CORPORATION IN BINGHAMTON, N. Y.

AGFA
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MATERIALS



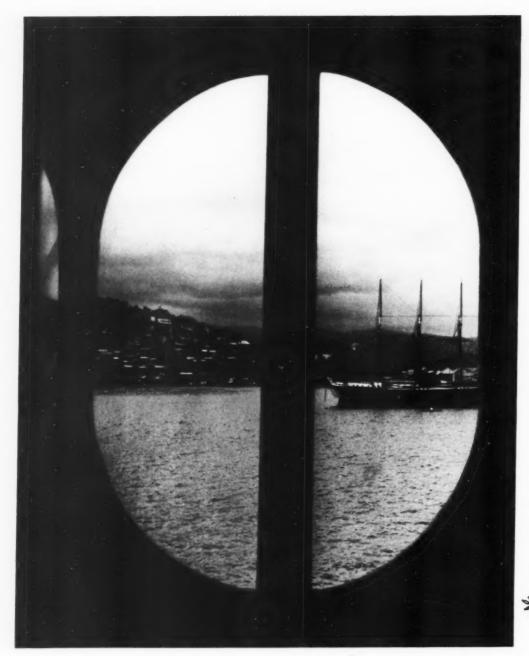


Photo taken by Pagano en route to South America, where the current good-will conference is assembling. Courtesy National Tours.



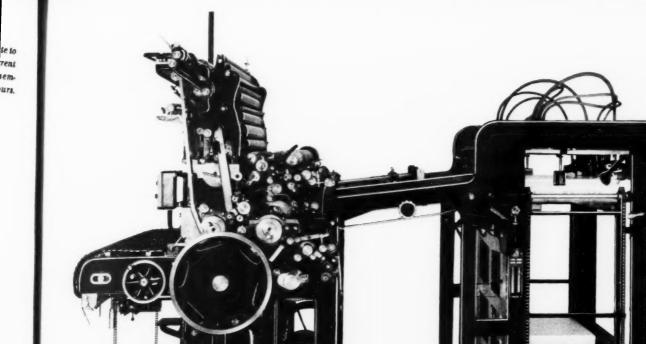
are chosen for their qualifications to accomplish the purposes in view. Upon the same qualifications, Cantine's Coated Papers are chosen by advertisers who recognize the possibilities—for great accomplishment—of their own "ambassadors."

Cantine's_



Select the paper for your new printed matter from "The Book of Cantine's Coated Papers and Advertising Information". Furnished without charge by Cantine distributors. The Martin Cantine Co., Saugerties, N. Y. Specialists in Coated Papers since 1888.

COATED PAPERS



THE WILLARD OFFSET PRESS

22" x 30"

TOLD IN FEW WORDS

Precision Built.

Completely Automatic.

Ink and water motion driven from main shaft.

Quick adjustments of impression cylinder, side and front guides, etc. Many adjustments can be made while press is in motion.

Patented delivery spring grippers, and other exclusive WILLARD features.

Printing size permits wide utility range.

30-DAY DELIVERY

DEXTER FEEDER EQUIPPED BUILT-IN BALDWIN PRESS WASHER

THE EXCEPTIONAL ACCESSIBILITY is apparent from the illustration above. The extreme simplicity also is sensed.

Here is a press that will delight both the pressman and the offset plant owner. . . . In speed. . . . In ease of operation. . . . In excellence of quality-production on monotone and color.

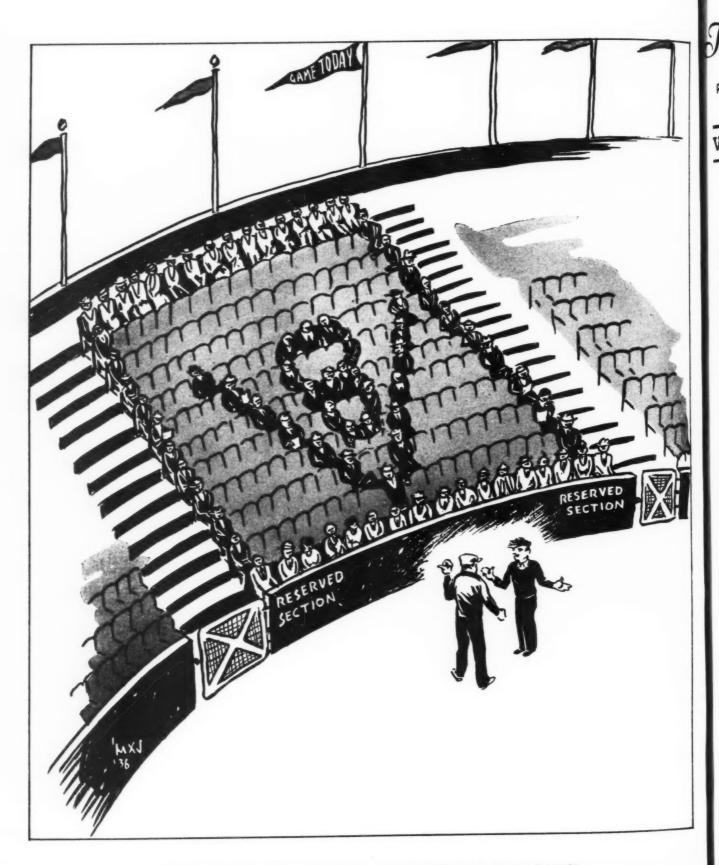
COMPLETE PARTICULARS
UPON REQUEST

WILLARD MANUFACTURING CORPORATION

EXECUTIVE OFFICES

28 West 23rd Street

New York



"THEY'VE GOT THAT LAYOUT MAN SELLING TICKETS AGAIN!"

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

VOLUME 4

DECEMBER, 1936

NUMBER 12

Holiday Greetings

IT is indeed a pleasure to send Seasonal Greetings to the readers of The Photo-Lithoghapher. With the passing of the dark days and the coming of a better business day, we all should have much for which we can be thankful.

Your acceptance and support of The Photo-Lithographer provide real satisfaction to the staff of this publication. Because of your support we have grown from a little newsy sheet to a litographed publication which today is thoroughly read by thousands throughout the country.

We hope, during the New Year to increase the usefulness of your publication. In a rapidly growing industry there is much to be done.

With your continued support, we look forward to a Happy New Year. May your Christmas and New Year exceed your fondest expectations.

Figure the Production Cost of Poster in This Issue

You will find in this issue of The Photo-Lithographer a Social Security Poster, an actual job produced for the government. We suggest that you have your estimator figure this job and then compare his estimate with that shown on page 49 of this issue.

Through the Years with Lithography

I T is our pleasure to carry in this issue a reprint of an article from THE RED BARREL, that unusual house organ of The Coca Cola Company which in its November issue goes through the years with lithography in a refreshing manner.

W. S. Forbes, President of The Forbes Lithograph Manufacturing Company of Boston, traces the growth of lithography during the past fifty years to its present important position as a means of advertising.

Good Sales Ammunition for Lithographers

VALUABLE sales ammunition which can be profitably used by lithographers was given by insurance advertising executives at their recent New York conference. They told specifically how they are increasing sales thru the aid of window displays.

R. E. Brown, Jr., of the Aetna Casualty & Surety Company, Hartford, reported that his company sends out one display per month to an increasing list, based on specific requests for window help. Humor and bright colors are the expressed preference of Aetna agents.

Mr. Brown stated that in a town of 1,000, 178 persons pass a window each day, according to estimates, while in a town of 50,000 the corresponding figure is 8,900 per day. The potential customers in this traffic can not only be reached by good window displays, but at no cost to the agent, in most cases.

Frank Ennis, advertising and publicity director of the America Fore group, commented that his companies offer a poster service to agents twice

each month, also on request, but that it is regarded primarily as a "good-will" builder for the agent and therefore contains institutional copy for insurance, with not even the name of the America Fore group on it.

Estimating Course

THE first of a series of actual estimates on black and white and color jobs will soon be sent every member of the National Association of Photo-Lithographers.

Included in each mailing will be an actual copy of the job, with specifications and an estimate sheet showing how the job might be figured.

The scope of this practical series will include estimates on broadsides, booklets, folders, maps and other tailor-made black and white and color jobs. The first job will cover a 24-page booklet, cover printed two colors, inside one color on an 80 lb. white offset, saddle wire stitched, quantity 1,000 or 2,000 copies.



A hand lithograph press of the type in use just prior to the advent of the flatbed power lithograph stone press. Production: A few hundred impressions per day.

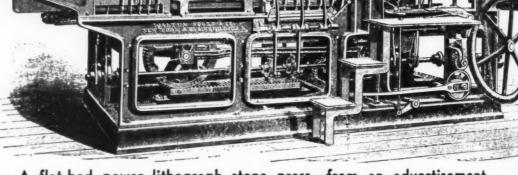
own the stretch of the fifty years since 1886, when Coca-Cola had its beginning, lithography has had an important part in

the development of this popular beverage.

It is a far cry from those early days, and the type of advertising and printing material then in use, to the present day when nothing is too elaborate to be reproduced.

Young Benjamin Franklin, setting up advertisements for his brother's paper in Boston, could never have visioned national advertising campaigns, or placing colorful posters, window displays, booklets, dealer helps, etc., simultaneously all over this great country in order to sell package foods, cigarettes, or toilet preparations. The greatest men of our country in those early days could not have foretold achievements of today.

Making the First Theatrical Posters
Harking back to the 1880's, in addition to the production of high quality dry



A flat-bed power lithograph stone press—from an advertisement appearing in The American Lithographer and Printer of November 20, 1886. Production: 900 sheets per hour.

goods tickets, letterheads, cards and other similar work, one fertile field for the beautiful lithograph had been the covers of the sheet music of that day. Songs and instrumental pieces for the piano were considered incomplete unless they bore pictured covers illustrating their themes. Who has not seen these old sheets dear to the hearts of our grand-parents and treasured now in many homes and collections. It was but a short step from this form of lithography, to the window bill to advertise theatrical attractions.

Joseph Jefferson came to our plant at 181 Devonshire Street, Boston, and sat beside Joseph E. Baker, foremost lithographic artist of his day, while Baker drew three sections of the portrait of "Fighting Bob" on lithographic stones. The impressions from those stones, when

HIGH SPOTS

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W. S. FORBES,

President
FORBES LITHOGRAPH MFG. COMPANY
Boston, Massachusetts

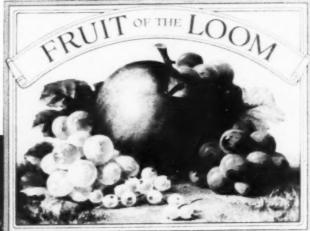




View of small section of the Forbes press room. Two large-size, modern, high-speed precision Offset resses—one a 4-color and the other a 2-color—both of which will lithograph accurately at great speed.

pasted together, were the first composite the entrances to theatres and wherever else they

or "three-sheet poster" made in America or perhaps anywhere else. These first posters were used on the spaces beside



This Fruit of the Loom dry goods ticket—which was being lithographed in 1886—is said to be the first printed label ever affixed to a bolt of cotton goods. For over seventy years this design has continued to be recognized as the trade-mark of a well-known

brand of cotton cloth.

Tefferson and Baker were so interested in discussing the stage and lithography that Baker drew a style of "fly-front" trousers on "Fighting Bob" that were not worn until long after the period of the

"Rivals" and

his mistake

was never noticed until

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could be put.

the posters were on the boards.

Laurence Barrett, Sol Smith Russell, Henry Dixey, Lotta, Dion Boucicault, John T. Raymond, Nat Goodwin, Dan Daly, Robson and Crane, Clara Morris, Modjeska, Kate Claxton, Annie Pixley, Eliza Weathersby and many others were portrayed by lithography in black and white or in color for window bills and "three-sheet" posters.

Making the Label a Thing of Beauty

In the early eighties a new field was found in the creating of lithographed labels for canned goods. Up to this time these labels had been printed from relief plates in two or three colors. Forbes Company started the production of beautifully lithographed reproductions of realistic paintings of fruits, vegetables and fish, employing many printings and adding designs and borders executed in gold, silver and bronze. A varnish added



This 3-sheet poster (the first one made in America) is typical of the type of work being produced by lithography 50 years ago by Forbes. The work was drawn directly on lithograph stones by an artist.



This striking and colorful display is one of the outstanding display creations of 1936.

as the last operation made a can label that not only was new and beautiful, but that helped greatly in selling the product.

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The Printed Carton Is Born

At about this time there was a great industry growing "by leaps and bounds" in the marketing of package foods. The process of packing consisted of placing the product first in a pasteboard shell and then pasting on a label, a method both slow and expensive.

The idea was conceived of printing a complete carton on box board, cutting this out and scoring it so it could be folded into a box shape, and thus reducing the cost and operation of packing. At first the development was slow, the cutting and scoring were done by hand as well as the gluing together of the finished box. They were hard to make

and, strange as it may seem, hard to sell; but gradually the manufacturers saw the advantage of the printed cartons, special machinery was invented to fill them and today a visit to any large manufactory of package foods will disclose the most marvelous machines filling thousands of printed cartons a day with never a touch of the human hand. Perhaps no development of a modern business has contained a more wonderful chapter. printed carton has revolutionized handling, distribution and selling methods and made it possible for the public to buy thousands of the necessities and luxuries of life in a clean, wholesome, inviting form, at the lowest prices.

The Dawn of National Advertising

Manufacturers began to see the value of beautiful color work in advertising both to the dealer and the consumer. Elaborate pictures, banners, chromos printed in many lithographed colors were given away as premiums by the makers of tea, coffee, soap, washing powders, thread, patent medicines, tobacco and many other commodities. The first signs of the great advertising movement that was to come were appearing. The same genius and art that had produced the finest dry goods tickets, labels and cartons were given to this new work with the most successful results.

In the late eighties, the tide of National Advertising began to rise with rapidity. One example will show the trend. Breakfast foods, up to this time sold in bulk, were offered to the public in package form.

Also at this time many of the trademark figures and slogans, now so well known to the public, were launched. Trademark figures, when successful, are of great help in popularizing and creating a demand for new products or increasing the sale of old ones.

At the turn of the century advertising was in full swing and advertising material was being bought in quantities never before dreamed of. Millions of booklets, calendars, cards, window displays, thousands of great posters comprising millions of separate sheets meant that giant presses must print tons of paper every week to supply the ever-growing demand. Judicious advertising was building businesses in a few years that formerly took generations to establish, and lithography had found a field that is fitted perfectly, producing rich and brilliantly beautiful color work in the sizes and quantity required for these new forms of publicity.

Soon a new development of color printing appeared in the Offset Process, which consisted of printing a design or picture from the plate to a rubber cylinder and from that to the paper, giving a wonderful softness and delicacy of color

With the growth of National Advertising, competition between the leading advertisers brought into the field the work of great painters. Having paid thousands of dollars for a picture, the advertiser naturally wanted to get all he could out of it. This meant that it must be faithfully reproduced.

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During the World War this company produced many of the posters that were used in the various Recruiting and Liberty Loan drives for men and money that were made at that time. These posters were designed by leading artists of the country and reproduced by several of the largest lithograph companies.

One interesting occurrence may be noted. In 1919 a poster had to be produced in a very short time; the design was sent from Washington to Boston by airplane, one of the first instances of "air mail" now so much a part of our business life.

Outdoor Advertising

sheet poster to its highest form and an enormous use of this form of publicity never before imagined. The Coca-Cola Company and other great manufacturing corporations producing foods, tobaccos, toilet accessories, etc., placed upon the poster boards of the country beautiful 24-sheet posters, designed and painted by leading American artists.

On the foundations laid down so wisely by our forefathers, many firms have built their business structures with success, especially when the principles of industry, efficiency and good judgment, which they advanced, have been observed. The colorful contrasts of 1886 and 1936 would not exist but for the achievements of these many business leaders.

Selling Prices in Various Areas

Prices on photo-lithography vary greatly throughout the country. This wide variation is due to several factors, chief among which are productivity and size of equipment. Some of the variations may be attributed to the fact that photo-lithographers in some areas have trade practices in effect for rush service, whereas others do not. The great many extras that are attached to almost every job play an important part in prices. Halftones, inserts, strip-ins, retyping, copy preparation and the kind of negatives

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used on the job, of course, affect very vitally cost and selling prices.

We show below some of the price schedules in effect in various parts of the country, so that photo-lithographers may have some picture of what the other fellow is doing in the way of pricing his product.

A schedule of prices used by a photo-lithographer in the Eastern part of the United States, who operates several presses, two shifts a day is shown below:

PRICES FOR PLANOGRAPH PRINTING 81/4 x 11 UNIT PAGE SIZE, PRINTED IN BLACK INK ON NO. 20 SULPHITE BOND

		2nd to 4th page incl.	Special* "4-page"	5th to 8th page incl.	Special* "8-page"		l page incl., 8-page" price	Special* "32-page"	33d page and up, add to 1st
Quantity	1st page	per page	price	per page	price	per page	per 8 pgs.	price	"32-page" price
100	\$3.00	\$2.25	\$ 9.50	\$2.00	\$17.50	\$1.75	\$14.00	\$ 59.50	\$1.60
200	3.30	2.55	10.70	2.25	19.50	2.00	15.60	65.90	1.80
300	3.60	2.85	11.90	2.50	21.50	2.25	17.20	72.30	2.00
400	3.90	3.15	13.10	2.75	23.50	2.50	18.80	78.70	2.20
500	4.20	3 - 45	14.30	3.00	25.50	2.75	20.40	85.10	2.40
600	4.50	3.75	15.50	3.25	27.10	3.00	22.00	90.86	2.58
700	4.80	4.05	16.70	3.50	28.70	3.25	23.60	96.62	2.76
800	5.10	4.35	17.90	3.75	30.30	3.50	25.20	102.38	2.94
900	5.40	4.65	19.10	4.00	31.90	3.75	26.80	108.14	3.12
1000	5.70	4.95	20.30	4.25	33.50	4.00	28.40	113.90	3.30

Proofs: Photographic, Blue line or Van Dyke:

up to 12 x 18.....\$1.∞ each

up to 22 x 34..... 1.50 each

up to 28 x 42.... 2.00 each

Stripping halftones supplied by customer, or reusing halftone if on file, \$1.00 each.

Preparation of copy, per hour \$2.40.

Reverse Plates or heavy solids, covering 50 sq. inches or over on 81/2 x 11 sheet: First 100 copies, \$1.00; Additional 100 copies (ink charge), .05.

Bleeding Pages: Minimum charge, \$0.35.

Midwestern Firm

Another firm in the Middle West operating smaller equipment on a one shift basis publishes a fairly complete price list which appears as follows:

CLUB RUN SERVICE

Under this type of service, your order is held, grouped and run together with other similar orders on one large sheet. Quantities, sizes, color, and paper cannot be varied under this plan. Prices below include paper and are subject to specifications and special charges.

Prices are for reproduction from good clear black and white copy ready to be photographed at one focus.

PRICE LIST

4	81/2 x	11 Sheet	11 X 11	7 Sheet	17 x 22 Sheet	
Quantity	One Side	Two Sides	One Side	Two Sides	One Side	Two Sides
250	\$4.00	\$ 8.00	\$ 8.00	\$15.25	\$15.00	\$28.25
500	4.75	9.00	9.35	16.75	17.50	31.50
1000	6.00	11.00	11.75	19.50	22.00	37.∞
1500	7.50	13.50	14.50	22.50	25.25	41.50
2000	9.00	15.00	17.00	25.50	29.50	47.00

(Continued on page 16)

(Continued from page 15)

INDIVIDUAL OR SPECIAL RUN SERVICE

Under this type of service your order is run immediately, no waiting for group or club runs. Delivery is made within a reasonably short time. Your order can be run on any grade or type of paper, and in any color desired. Prices below do not include paper and are for printing in black ink.

Quantity	8½ x 11 Sheet	8½ x 14 Sheet	Sheet	Two Sides	17 x 22 Sheet
50	\$4.90	\$5.85	\$ 9.75	\$13.65	\$12.65
100	5.00	6.50	10.00	13.80	13.80
200	5.25	6.75	10.25	14.10	13.10
300	5.50	7.00	10.50	14.40	13.40
400	5.75	7.25	10.75	14.70	13.70
500	6.00	7.50	11.00	15.00	14.00
600	6.25	7.75	11.25	15.25	14.25
700	6.50	8.00	11.50	15.50	14.50
800	6.75	8.25	11.75	15.75	14.75
irst 1000	7.00	8.50	12.00	16.00	15.00
ddt'l	1.50 per 1000	1.75 per 1000	2.00 per 1000	2.50 per 1000	2.50 per 1000

Prices in Another Area

"In another area in which there are a goodly number of photo-lithographers operating miscellaneous sizes of equipment and where cost records are kept by most of the photo-lithographers, prices are where they should be. The photo-lithographers operating in this area do the better grade of work and occasional color jobs, and their profit and loss statements reflect their wisdom in operating under prices more or less as follows:"

81/4 x 11" PLANOGRAPHING SCHEDULE

11 x 17" multiply pages by 2 17 x 22" " " 4

22 x 34" " " 8

thai

DE

No. of Copies		pages	3 pages	4 pages	5 pages	6 pages	7 pages	8 pages
100	\$3.00	\$5.00	\$ 7.00	\$ 8.00	\$11.00	\$13.00	\$15.00	\$16.00
200	3.30	5.50	7.70	8.80	12.10	14.30	16.50	17.60
300	3.60	6.00	8.40	9.60	13.20	15.60	18.00	19.20
400	3.90	6.50	9.10	10.40	14.30	16.90	19.50	20.80
500	4.20	7.00	9.80	11.20	15.40	18.20	21.00	22.40
600	4.50	7.50	10.50	12.00	16.50	19.50	22.50	24.00
700	4.80	8.00	11.20	12.80	17.60	20.80	24.00	25.60
800	5.10	8.50	11.90	13.60	18.70	22.10	25.50	27.20
900	5.40	9.00	12.60	14.40	19.80	23.40	27.00	28.80
1000	5.70	9.50	13.30	15.20	20.90	24.70	28.50	30.40

New York Prices Low

Prices in New York are lower than most areas. Typical of prices in effect in New York are those used by one photo-lithographer.

The schedules of prices are based on the following:

Size of copy	First 100 copies	Additional 100 copies	
83/2 x 11	\$1.75	\$.22	

It is important to know that in this area the following trade practices are in effect:

Minimum Order.—The minimum order we accept is \$2.50.

Two Sides Printing.—Two side printing is figured at twice the one side rate, plus \$.30 per sheet. Sixteen pages $8\frac{1}{2} \times 11$ inches or equivalent or over at one time—no back-up charge.

Cutting Charge.—Additional cutting other than is necessary for a standard cut is charged for on a basis of \$.25 per 1000 cuts with a minimum charge of \$.50.

THE FOLLOWING OPERATIONS ARE EXTRAS

Reductions and Enlargements.—If over four times the linear dimension of the finished reproduction, reductions and enlargements add fifty per cent additional on the first hundred copies, minimum of \$3.00 each per focus.

Halftones up to 32 originals.—Square halftones up to 32 in number 10c. per square inch, minimum \$2.50 each. Simple vignette or silhouette halftones up to 32 in number, 12c. per square inch, minimum \$3.00.

From 33 to 64 Originals.—Square halftones 33 to 64 in number 10c. per square inch, minimum \$2.00. Simple vignette or silhouette halftones, 33 to 64 in number, 12c. minimum \$2.50.

64 Originals or More.—Square halftones, 64 or over, 10c. square inch, minimum \$1.75. Simple vignette or silhouette halftones, 64 or over, 12c., minimum \$2.25.

Line Inserts.—All line inserts \$.75 each. Captions \$.25 each. Page numbers \$.10 each.

Reverse Negatives.—Reverse negatives up to 8½ x 11 inches add \$1.50 which includes stripping in.

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One to 32 pages—I day—Schedule plus 50%
2 days—Schedule plus 25%
33 to 64 pages
I day—Schedule plus 50%
2 days—Schedule plus 25%
3 days—Schedule plus 10%
74 to 96 pages
I day—Schedule plus 50%
2 days—Schedule plus 33½%
3 days—Schedule plus 25%
4 days—Schedule plus 10%

Less than 24-Hour.—Any job requiring service of less than 24 hours, schedule plus at least 100%.

Terms.—Net-30 days. No trade discounts.

PRICES WITH OR WITHOUT PAPER

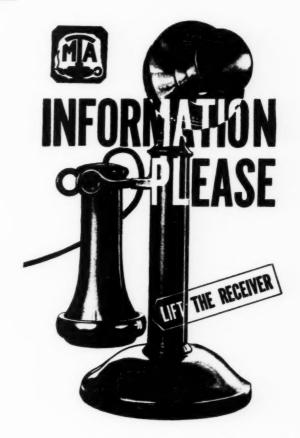
Some photo-lithographers are selling their work with or without the paper. One of them operating a small and a large press uses the following price list:

The following prices are for working from black line copy either reduced, enlarged or same size, printed in black ink.

	8½ x 11	Without Paper	20 lb. White Bond	24 lb. White Bond
100	1 side	\$2.40	\$2.50	\$2.55
	2 sides	4.80	4.90	4.95
200		2.55	2.75	2.85
	2 sides	5.10	5.30	5.40
300	ı side	2.70	3.00	3.15
	2 sides	5.40	5.70	5.85
400	ı side	2.85	3.25	3.45
	2 sides	5.70	6.10	6.30
500	1 side	3.00	3.50	3.75
	2 sides	6.∞	6.50	6.75
600	I side	3.15	3.75	4.05
	2 sides	6.30	6.90	7.20
700	1 side	3.30	4.00	4.35
	2 sides	6.60	7.30	7.65
800	I side	3.45	4.25	4.65
	2 sides	6.90	7.70	8.10
000	I side	3.50	4.50	5.00
	2 sides	7.00	8.00	8.50

Photo-Lithographer Scores with "Welcome" Booklet

An unusually attractive job was turned out recently by C. Parker Loring, Auburn, Me., in conjunction with the annual State convention of Maine teachers held in Lewiston.

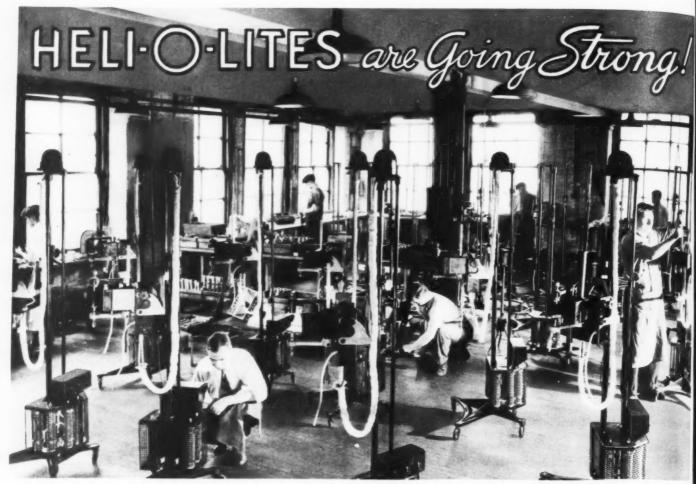


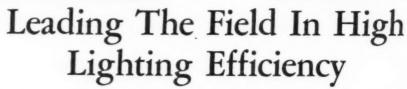
Feature of the booklet was a die-cut cover showing a telephone and inviting the recipient to "lift the receiver." When this was done a caption popped into view, stating: "Here are all the answers to your convention questions."

Lithographed in two colors throughout—black and green—the booklet covered all the program features as well as considerable civic information relating to Lewiston. Provision was also made for convention notes.

All halftones (133 screen) in the booklet were reproduced from unretouched news photos. Cover was lithographed on Waterfalls Cover, green. Inside paper was Warren's Olympic Offset. An interesting note in connection with these two paper stocks is the fact that both are manufactured in Maine, not 30 miles from Mr. Loring's shop. Five thousand copies of the booklet were distributed.

The entire layout, which was unique in many respects, was planned in the Loring plant. Each text sheet was 10½ inches long, but folded over so that the bottom of each page staggered. The booklet was saddle wire stitched. When closed it measured 3¾ x 6 inches.





YOU bet, we're busy building "Heli-O-Lites"—to meet the ever-increasing demand for these new lamps! It seems that every Lithographer wants them. And, why not? They're the last word in modern illumination for camera work or printing frame use.

That's why old lights are coming out—"Heli-O-Lites" are going in. It's quite natural, when you consider they provide the most amazing light you've seen. It digs in, picks up every detail, and helps to turn out the very best negatives and prints imaginable. More than that, "Heli-O-Lites" burn from 25 to 40 minutes without breaking of the arc, require retrimming only once in five hours, and carbons are consumed down to within $2\frac{1}{2}$ inches of total length.

"Some lamp!" they tell us. We believe you will say the same thing when you investigate for yourself. Write today for Pamphlet H-46 giving complete facts and prices.

THE C. F. PEASE COMPANY
809 NORTH FRANKLIN STREET, CHICAGO, ILLINOIS

PEASE



"LET'S GET ACQUAINTED"

An attempt to reduce salesmanship to understandable fundamentals

By William Wolfson

Impossible, of course! Let Alexis Carrel, scientist connected with the Rockefeller Institute for Medical Research, tell why:

"Man, as known to the specialists, is far from being the concrete man, the real man. He is nothing but a schema, consisting of other schemata built up by the techniques of each science. He is, at the same time, the corpse dissected by the anatomists, the consciousness observed by the psychologists and the great teachers of the spiritual life, and the personality which introspection shows to everyone as lying in the depth of himself.

"He is the chemical substances constituting the tissues and the humors of the body. He is the amazing community of cells and nutrient fluids whose organic laws are studies by the physiologists. He is the compound of tissues and consciousness that hygienists and educators endeavor to lead to its optimum development while it extends into time. He is the homo aeconomicus who must ceaselessly consume manufactured products in order that the machines, of which he s made a slave, may be kept at work. But he is also the poet, the hero, and the saint."

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And, Dr. Carrel, he is also the salesman and the purchaser.

It is to the simple relationships between humanity that we must go in order to view the foundation upon which salesmanship must be erected. So, permit me to offer an observation which practically every one realizes as true, because personally experienced.

Among your friends there is at least one individual who may be

classified as extremely passive. By that I mean it is you who must take the initiative. It is you who telephones, who visits, who arranges meetings and activities together. Were you to abruptly quit, you would rarely hear from this friend—if at all. Yet, you are more than acquaintances; you might have grown up together, and might have known one another for any number of years.

If, then, such is the attitude of a friend, why should the salesman expect a closer intimacy from a stranger? Yet he does. But he is blinded to the facts in the case because of his desires. What follows is the deadly parallel so necessary for the sake of comparison:

Attitude of the Salesman: "I am anxious to know you and know you well. Also I wish you to know me well enough to give me your business." Often through a curious mental quirk the wish is transformed into false assurance that this is so.

Attitude of the Purchaser (towards the average photo-offset salesman): "You are just one of the many birds who pester me. Sometimes I see you out of courtesy, often I wish you would not bother me. Perhaps if you offered me the same quality of work I am getting for less money I might listen to you."

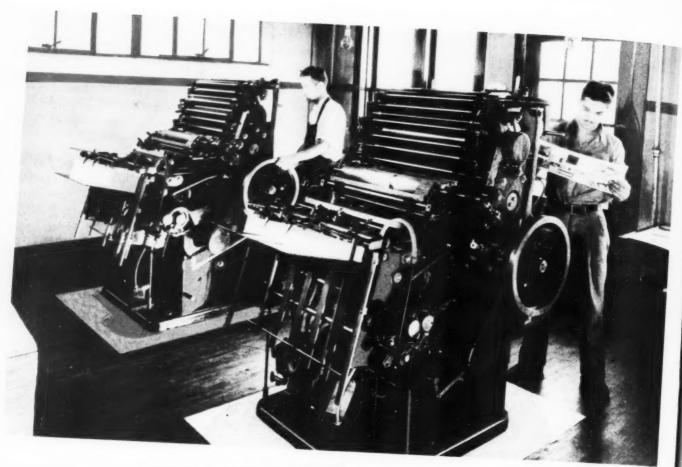
See how the salesman's attitude leads to faulty conclusions and actions. "If I call at stated intervals and often enough," rationalizes the salesman, "my prospect will come to know who I am and what I represent, and eventually give me some business." So he keeps on calling. Certainly, he feels

more and more confident after repeated visits that he is moving closer towards his objective. Yet it is possible that no sooner is he out of sight of his prospect than he is out of mind.

This method of cultivation may be termed the-constant-dripping-of-waterwill-wear-away-the-hardest-stonemethod. The process is even longer than the name. Months and years may pass without anything accomplished. It may be that the "drip" or call is not frequent enough; that a call should be made every day, or twice daily for that matter; and since the last mentioned suggestion represents too long an interval, why not camp just outside the door and drop in every hour. Maybe this reductio ad absurdum laughs out of court a system to which many salesmen adhere to tenaciously.

Yes, I know that results follow where this system is applied. But, then, I began with the definite assertion that it is impossible to catalogue salesmanship, to set up a successful formula. Human nature is too complex to permit this. A salesman, calling regularly, might happen to arrive at the so-called psychological moment-and he secures his initial order. Other instances can be mentioned. I do not condemn the system, for systematic calls have their place. I do object to it being made paramount, and applied without an understanding of what it is all about.

Instead of the "drip-drip-drip" method, why not employ the force of a hydraulic stream? Several calls then will do the trick. Acquaintanceship







GRAY-11TH

PRINTING COMPANY

PRINTERS & ENGRA

November 3, 1936

Webendorfer-Wills Co., Inc. Mount Vernon, N. Y.

Per your telegram we are sending you Special Delivery the retouched photograph showing installation of our two Webendorfer presses.

It might interest you to know that last week we turned out over a million impressions on our two Webendorfer presses which is quite a record we think. Am glad to attach herewith a couple samples of recent jobs.

AGG: LM

"OVER A MILLION IMPRESSIONS ON OUR TWO WEBENDORFER OFFSET PRESSES LAST WEEK"

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EASIER CONTROL-SIMPLER OPERATION-SPEEDIER PRODUCTION

American made by

WEBENDORFER-WILLS CO., Inc. Builders of Printing Machinery for Over Thirty Years MOUNT VERNON, NEW YORK, U. S. A.

between salesman and prospect will actually develop, the prospect will look forward to a call from the salesman with pleasure; will remember him at all times; will be inclined to favor him.

How can this be done? By means of a series of demonstrations. This requires thought, showmanship, the ability to originate presentations which are educational, entertaining, convincing. Before I proceed with demonstration, however, I must pause and go off on another tangent.

Seldom does the salesman of photooffset lithography—or any salesman of other printing processes for that matter—ever take the trouble to clearly define just what it is he is up against. What I now state is nothing new; every reader will tell me that he knows it; nevertheless, the chances are everything was hazy, obscure and never crystalized.

The salesman works usually in one of two directions. Either, without fully realizing it, he endeavors to wean away from other suppliers the customers of others—or he carves out a niche for himself within the organization of the prospect, in which case he automatically accomplishes what the salesman who follows the first path seeks to do.

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Let us see what transpires in both instances. Considered from one angle, the salesman of any reproduction method approaches prospects who already use the product of some printing plant. There is an obvious need for copies of many things, the prospect is already spending money to get them. The salesman must therefore switch the prospect to himself and his house.

Here is how he can do so:

Through lower prices (and when too many salesmen use low prices as an entering wedge, and their houses back them up in this, the entire industry suffers. Unfortunately, that is the only weapon of attack known to many plants and their salesmen).

Through finer quality at the same prices or a little above those paid by the prospect.

Through better service—on the part of the salesman and on the part of the salesman's house.

Through the personality of the salesman, himself, or through advantages, benefits, etc. that cannot be secured elsewhere.

Such an exposition lets the salesman know how to apply himself, how to go about his work intelligently.

Viewed from the second angle, other interesting possibilities become apparent. There are some propositions which because of their nature cannot go beyond what has been already outlined. In photo-offset lithography, however, the salesman is not restricted.

The salesman with imagination, who does creative thinking and selling, can go much further. It is he who can best serve in this "other direction."

There are other than the obvious needs in practically every business. These are the obscure ones. There are needs not realized by the prospect. There are needs not adequately covered because the prospect knows of no better means. Now, when the salesman pits himself against what I term the obscure instead of the obvious needs, this is what he must do:

His task is to arouse dissatisfaction in the prospect, to awaken so strong a desire that a slip-back into complaisant inertia is avoided and the reluctance to spend unexpected sums of money is overcome.

The salesman qualified to fulfill obscure needs does not need to worry about competition. He is further rewarded by securing, with very little effort, orders for the obvious needs. He therefore wins both ways.

This brings us back to the subject of demonstration. Demonstrations help in the cultivation of the prospect's acquaintance. They serve, too, in opening new accounts, holding old customers. They should be carefully worked out either by the house, itself, or where the house fails to do so the salesman, himself, may originate them. The purpose of the demonstration should be kept in mind. And, obviously, they should be coupled to the proper tactics, sales-talks, etc.

In this restricted space, I can give only a few examples of the principles of demonstration, as applied to the selling of photo-offset lithography. They deal with the acquaintance-cultivation period of selling.

Many prospects or customers have never visited a photo-offset plant. Here is how one photo-offset house made capital of this fact. They supplied salesmen with a booklet, made of black cover stock. On the various pages, in logical order, were shown original copy, including a separate piece for reduction; film negative of the copy and also a piece of film showing the reduction; the assembled negative on yellow stock, opaqued; a section of the litho plate showing the positive image; and, finally, the finished reproduction. This presentation is one which I originated, and one I know that proved very effective.

Suppose you were to say to a prospect: "I have part of our plate-making department in my portfolio. Permit me to show you how litho plates are made." You then take up a piece of. zinc and go on: "After the negatives are assembled, they are put in contact with a sensitized zinc plate and exposed to the light of a powerful arc light. This bit of plate has already been exposed. In order to develop the image, developing ink is rubbed over the plate. (You have some of this ink in a bottle, also some clean pieces of rag, and proceed to demonstrate, talking the while.) After the demonstration, you go further with a sales talk.

Mind, I am simply offering suggestions on one phase only. Assume that you have seen your prospect a number

(Continued on page 69)

WEEKLY PAY ROLL RECORD

ENDING

193

EMPLOYER'S TAX RECORD

Old Age Benefit Unempl. Ins. Add'i State Unempl. Ins. Deductions State Unempl. Ins. Total Wage Rate Total Mon. Tue. Wed. Thu. Fri. Sat. NAME OF EMPLOYEE Amounts Brought Forward Amounts Carried Forward

Trats vant film, can mitt men graj neg strij lini ope pin han neg ent ort dry hall hig

Buy Eastman-made Products for Assured Results

THIS new and improved anterial for the graphic arts has all the combined advantages of simple stripping film, yet, like a wet plate, it can be inspected by transmitted light during development. When a quick photo-graphic print is needed, the negative can be dried before stripping. It may be tested in lining up and assembling operations ... also before stripping. And, when stripped, it handles just like a wet-plate negative. Kodalith Transparent Stripping Film is fully orthochromatic and quickdrying. It has an effective non-

halation backing, and gives

high contrast.





DON'T turn down difficult or "impossible" jobs of reproducing colored copy... or old, stained line copy. Use efficient low-cost Kodalith Orthochromatic Negative Paper. Its emulsion is strongly color-sensitive, extremely contrasty. For the less exacting grades of copy, use Kodalith Negative Paper Regular.



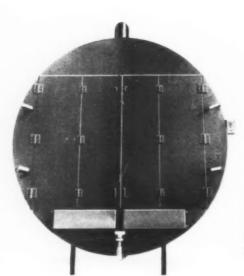
No more bother with chemicals! No more waste and trouble preparing the developer. For here are all the conveniences and dependability that come with a standard, ready-made preparation. Made of Eastman Tested Chemicals. Ready for use when put into solution. Results are always uniform, always sure.

EASTMAN KODAK CO., Graphic Arts Dept., Rochester, N.Y.

SAVE HALF : The Coating Time The Solution Used

– and Make Better Plates!

The development of the Monotype-Huebner Vertical Plate-Coating Machine is the most important improvement in the making of offset printing plates since the deep-etch process was perfected. As compared to machines of the horizontal type, the Vertical Plate Coater produces plates from which a greater dependable number of impressions can be printed. By its use, uniform sensitized coatings are obtained with half the solution formerly used; coatings are evenly distributed and thoroughly dried in half the time, and less than half the floor space occupied by the horizontal machine is used. It introduces a new fundamental principle in coating press plates: by rotating the press plate in a plane which is practically vertical (15 degrees from the perpendicular), gravity and centrifugal force are combined to distribute the sensitizing solution evenly over the surface of the plate. This new method of construction and operation, together with arrangement of electric heating units and ventilating fan, produce a condition under which the solution is dried quickly, evenly and thoroughly, and in very much less time than has been possible heretofore. In coating press plates with gelatin solution it gives even distribution and perfect drying in much less time than horizontal machines. The Monotype-Huebner Vertical Plate-Coating Machine pays for itself with the money it saves. It is guaranteed to give entire satisfaction in operation.



Standard Model

Made to coat plates of four sizes

13 x 13 in. to 29 x 36 in. 18 x 19 in. to 36 x 44 in. 22 x 23 in. to 47 x 56 in. 22 x 23 in. to 52 x 69 in.

Junior Model

Built on exactly the same principles as STANDARD VERTICAL COATER, with electrical heating units. variable speed control and speed indicator. Maximum Plate Size, 24 x 26 inches.

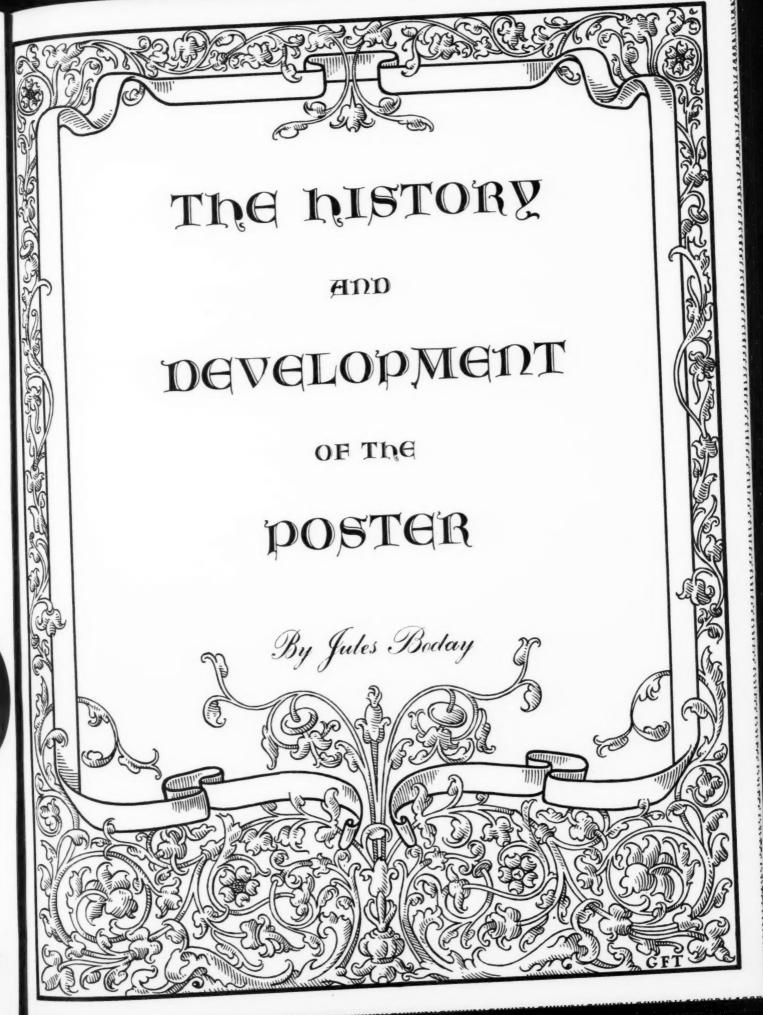


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ILLUSTRATED FOLDERS SENT ON REQUEST •

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, 24th at Locust Street, Philadelphia, Penna.



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HERE is nothing new under the sun. How many times have you heard that expression and probably scoffed at the idea only to read or learn that something which was

considered quite modern had already been done long before. Lipsticks and nail polish were used by the Egyptian girls 3000 years before the Christian era. Probably the earliest known form of publicity was used by the Babylonians as early as 3000 B.C., when they stenciled the name of their King on the clay bricks used in building their temples. The Babylonians apparently knew a thing or two about advertising, for this was the King's way of publicizing himself to his subjects. At least to those who could read hieroglyphics.

The poster is one of the oldest forms of advertisement. The idea of using picture and lettering is as old as the alphabet and perhaps as old as man. The caveman left his history in the rocks on which he used design to portray figures of savage beasts or enemies over whom he desired to gain power. His primitive efforts of design represented magic by which he gained strength and courate and victory over his natural enemies. Today we see this same thought reflected in the recruiting poster or the political cartoon.

Design, either in picture, lettering or sculptured form, was highly developed by the church for publicity purposes centuries ago. As Mr. Stanford Briggs, one of the country's foremost designers, once remarked, "A picture is the shortest distance between an idea and a man's mind."

Artists employed by ancient emperors carved their laws in stone and iron. Primitive publicity, especially during the Dark Ages, consisted mainly of religious paintings and sculptured statues whose subject and design were carefully selected by the church to sway the thoughts and emotions of the populace, who could neither read nor write. A picture in those days certainly was worth more than "ten thousand words."

What might be termed the first "poster" is a small papyrus dated 146 B.C., which offers a reward for the return of two runaway slaves from the city of Alexandria. This papyrus was probably posted in the temple.

Only recently, archeologists have uncovered stone tablets from the excavation of Pompeii, which were buried by the eruption of Vesuvius in 79 A.D., extolling voters of that day to end graft and corruption and put a new party into power. What a familiar ring that has. That posters, in the form of painted announcements,

were in common use on the walls of Pompeii is shown by the numerous examples uncovered by the excavators. Most of these posters were announcements of theatrical performances, sports, baths and gladiatorial contests. One of them reads like this:

The troop of gladiators of the Aedil Will fight on the 31st of May There will be fights with wild animals And an awning to keep off the sun

In Rome, at the time of the Caesars, the Roman notice board was called an "album." This was used for public announcements. The Roman actor took the fullest advantage of the opportunity for publicity that the album afforded him and he invariably employed a famous Roman artist, Callades, to portray him in his favorite parts.

After the decline of the Roman Empire, written advertisements practically disappeared for the ability to read and write was confined to the scholars and clergy.

Illiteracy during the Dark Ages was almost universal and for centuries the only form of announcement was by the town crier, and then only for official uses. Gradually, however, criers were used by merchants to advertise their wares. In the year 1141, a dozen criers in the province of Berry, France, organized a company and obtained a charter from Louis VII, which gave them the exclusive privilege of town crying in that province. A picturesque sight to greet the eye in the twelfth century was a group of wine criers parading the streets of Paris, blowing on enormous horns, each carrying a wooden measure of wine and passing out samples to whoever cared to taste. The custom should be revivied, don't you think?

In 1258, the criers had formed themselves into a union and were given exclusive privileges by Philip Augustus. Some of the statutes which they received were:

"If a crier finds people drinking in a tavern, he may ask what they pay for the wine they drink; and he may go out and cry the wine at the prices they pay, whether the tavern keeper wishes it or not, provided always that there be no other crier employed for that tavern."

Another statute read like this:

"The crier shall go about twice a day, except in Lent, on Sundays, and Fridays, the eight days of Christmas, and the Vigils, when they shall cry only once. On the Friday of the Adoration of the Cross they shall cry not at all. Neither are they to cry on the day







al



on which the King, Queen, or any of the children of the royal family happen to die."

From France the custom of public crying passed to England, where it became a national institution. England retains this custom to this day for they still have town criers who walk through the streets calling out the time and the weather. A sight to amaze the visitor is to see these criers parading a street with an umbrella, in a pouring rain and announcing: "It's 3 o'clock and raining."

Toward the close of the fifteenth century, written signs such as those used in ancient Rome were revived. These signs were hand written announcements and were called "Siquis" or "If anybody." This phrase was handed down from Rome where public notices of articles lost always began with the word "Siquis." This form of announcement flourished for a long time even after the invention of printing. Surprising as it may seem, churches were the choice billposting locations of "ye olden days." For several centuries, St. Pauls Cathedral in London was hung with signs inside as well as outside.

The first "poster" printed from type in the English language was made about 1480 by William Caxton who introduced the newly discovered art of printing into England. The first "poster" measured 5 x 7 inches and was posted on church doors by Caxton. It advertised a book, "Pyes of Salisbury Use." The word "pyes" was a series of diocesan rules.

The outdoor picture sign had a tremendous vogue in the seventeenth and eighteenth centuries, especially in England. London was literally darkened with great swinging signboards of every description during this period.

The first printed commercial announcement to be posted outdoors occurred about the middle of the eighteenth century, when a London merchant asked a town crier's permission to place his handbill alongside the official proclamation. Prior to this period, handbill "posters" about 18 inches in size announcing the arrival and departure of coaches, were stuck up on dead walls. Theatrical bills, showing acrobats in crude illustration, were also tacked up on walls and posts in the early part of the eighteenth century.

In England the earliest outdoor advertisers were the patent medicine and lottery men; probably the real beginning of outdoor advertising was about 1800, when the lotteries under authorization by Parliament, were

If it plets only man spirituel or tempore to be only pies of two and thre comemoracion of falifburi we enpryntia after the forme of this preset letter whiche ben wel and truly correct late him come to well mo, nelter in to the almonetize at the reed pale and he shall have them good there ...

Suplim Ret cedula

In 1477 William Caxton produced this handbill, said to be the first printed advertisement in English. The announcement concerned Caxton's publication of the Salisbury pye, a book of directions for the conduct of religious services. The bottom line of the ad is the Latin equivalent of "Please Don't Tear Down."

in full swing. Other advertisers, spurred by the success of the lottery bill posters, used this medium of advertising and by the middle of the nineteenth century there probably wasn't a square foot of dead wall or other space in London which was free of bills.

Most of these bills were printed from type in red ink or other striking color. One of the first handbills printed in the United States was distributed by a "High Rider" named James Sharp, who gave an open air exposition of fancy equestrianism "in the Street by the Upper Burying Ground" at Salem, Mass., on November 19, 1771.

Another early handbill advertised the John Bill Ricketts Circus at Philadelphia in 1793. George Washington was an interested spectator and it is certain the "father of our country" forgot the cares of state for at least a few hours. Printed handbills announcing the arrival of the first elephant to be brought to this country were profusely distributed by Captain Crowninshield in 1796. Printed handbills were used by the "rolling shows" of the 1820's and these bills were usually tacked up under sheds by advance agents. In 1836, handbills were used by the Aaron Turner Traveling Circus when the one and only Barnum was its treasurer. In 1837, Barnum started a tent show of his own called "Barnum's Grand Scientific and Musical Theatre" which toured the South, becoming a Mississippi River







boat show during its last few months. Small size handbills, printed from wood blocks were used during this tour.

As printing became less expensive and methods for reproduction of pictures and designs were discovered, it was but natural that posters should become more pictorial. The oldest method for making posters is by the wood block process. Wood-cut reproductions of trademarks had appeared on hand bills as early as the beginning of the eighteenth century. These decorations were necessarily small in size for engravers used boxwood and this material was not available in a size larger than 12 inches square. Sometime around 1860, an engraver by the name of Morse made tools by which he could engrave a picture on an ordinary pine wood block enabling pictures to be made in a much larger size.

While posters with pictures had appeared in the early 1800's, these were chiefly small size theatrical posters for doorway posting. The earliest known "modern" pictorial poster was created in 1836 by a prominent French artist named Lalance. He produced a poster advertising a book, "Comment Meurent Les Femmes." He was followed in 1837 by another French artist who produced a poster for an edition of "Robert Macaire." In 1838 another "modern" pictorial poster was produced by another French artist named Raffet, who produced a poster called "Napoleon de Norvins."

These might be said to have marked the beginning of the "modern" pictorial poster, but the man who is recognized as the "father" of the modern poster is Jules Cheret, famous French poster artist. His position as a poster designer is unequalled. The creator of more than a thousand lithographs, Cheret's genius lay in his ability to attract attention with brilliant, breath-taking color effects and at the same time focus the passerby's attention to the product advertised. Most of his subjects portrayed were children, ballet girls and clowns; with these he achieved startling and fantastic pictorial effects.

Cheret was the first poster artist to combine the four fundamentals of advertising as we know it today—attract attention, create interest, arouse desire and create action. He did this by combining art with advertising psychology; the first artist to plant the seed of this new advertising technique in poster design. One of his first designs was for the immortal Sarah Bernhardt announcing a fairy play in which she was acting called "La Biche au Bois" in 1867.



Above is reproduced a three sheet poster designed by Mucha, famous French artist, in 1896. Lithographed in full color and gold bronze by Strobridge Lithograph Co.











A theatrical poster by Jules Cheret, typical of his graceful, airy technique (about 1870).



Frederick Walker's striking poster for "The Woman in White." (1871). Printed from wood blocks.



One of Edward Penfield's front covers, poster style, for Harper's Magazine. (1892)

Cheret was born in Paris in 1836. When a boy he went to London where he served his apprenticeship as an ordinary lithographer for a perfumer named Rimmel. After a few years his employer sent him back to Paris where he developed and perfected his unmatched skill. A magazine writer near the close of the last century described Cheret's art as follows:

"Cheret lives in a sort of fairy world, where playful summer lightning is not unknown. His airy figures of women and children float in space, and so gracious are they as types of happiness that they seem to live in an irradiation."

Soon after Cheret began producing his colorful and dashing posters, other artists took up this new art. By 1900 there were said to be over two hundred poster artists in Paris. In addition to Cheret, some of the other famous French artists were George Meunier, Pierre Bonnard, Alphonse Mucha, Alexandre Steinlen, Eugene Grasset and Adolfe Willette. These last two artists were considered by some critics greater than Cheret, but for sheer advertising value in a poster, none compared with the master.

Poster art in England lagged behind the French and it wasn't until 1871 that the first "modern" art poster appeared across the channel. This was a striking poster in black and white designed by Frederick Walker for Wilkie Collins' play and novel, "The Woman in White." It shows a striking figure of a woman, with her fingers to her lips, stepping through a door into the

starry night. This design caused a sensation in art circles and was the forerunner of this type of design. Other famous English poster artists of that period were Aubrey Beardsley, famous for his black and white work, Walter Crane, J. Hassall, M. Grieffenhagen, Dudley Hardy, Will Owen, the "Beggerstaff Brothers," whose real names were Pryde and Nicholson, and many others.

Other countries produced many famous poster artists among whom were Ludwig Hohlwein of Germany, Leon Bakst of Russia, Belgium's H. Cassiers (noted for his steamship posters) and Japan's Toyokuni.

Poster development in the United States was slow to come to the front. No appreciable progress was made in the true poster art until about 1890, when Louis J. Rhead designed a poster for Harpers Magazine. He followed this effort with his "Pearline" poster for the Pearline Washing Powder Company, one of the most famous posters of the 90's. Edward Penfield, in 1892, designed a series of covers for Harpers Magazine, in true poster style. Will Carqueville made some striking posters in the early 90's, advertising Scribners and Century magazines. The first users of posters on the billboards were the bicycle manufacturers who had Will H. Bradley, famous American black-and-white artist of his period, design a number of posters which were put up on the boards in 1890.





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And directors should put more further want their handiwork to sing. Art directors should put more flug into their layouts and less hugh and then account executives who are a then account executives who are a then account executives who are a crying need with account executives.

There is a crying need with account executives conscious conscious copy need with account executives. boxed and interred in a closely measured space, with the property of the life less, into their lawants, that the words without out more flug into their lawants, that the words should but more flug into their lawants. There is a crying need for copy conscious art directors and art there is a crying need with account executives who are a then account executives to the conscious copy men with account executives. The top of the property of the both to definitely understood at this juncture, that copy writing to have failed in the left it be definitely understood for scribblers who have failed in the left it be definitely understood for scribblers who have failed in the left it be definitely understood for scribblers who have failed in the left it be definitely understood for scribblers who have failed in the left it be definitely understood for scribblers who have failed in the left it be definitely understood for scribblers. Let it be definitely understood at this juncture, that copy writing to daubers of a makeshift profession for scribblers who have refuge for daubers of a makeshift profession for scribble and a functioning refuge for daubers for daubers of a makeshift profession for is commercial and a feet of letters, nor is commercial and a feet of letters. is not a makeshift profession for scribblers who have failed in the reduction of the failed to follow their wares. Both are ardinally special and the second of letters, nor is follow their wares. Both are articled to follow their wares. be helped. Field of letters, nor is commercial art a lucrative refuge for daubers acute hair wares. Both are argued to follow findividuals actualed by an acute hair wares foiled to follow findividuals actualed by an acute hair wares foiled to follow for a special species of individuals actualed by an acute hair wares for a special species of individuals actually a special sp who have failed to tob off their wares. Both are arduous occupations is impact. Here is worked to the impact. Here is invincible impact. tions for a special species of individuals actuated by an acute floir is but a sport where individuals are invincible impact. Here is the impact of sport where it is a sport of the individuals are invincible impact. And in paper of the invincible impact, and in paper of the individuals are invincible in particular individuals and rooming spirits, but a sport where it is a special for giving salesmanship on paper, an invincible impact. Here is no place for rambling minds and ratistic. le must be artful rather than artistic apathy and inertia, pointed against winning weapons. Layout man be must be artful of combat against winning and adroit brushes are the winning pencils and adroit brushes are the pencils and advoir brushes are the pencils and the pencils are the pencils and the pencils are the pencils are the pencils and the pencils are the pencils and the pencils are the pencils are the pencils and the pencils are the pencils are the pencils and the pencils are the pencils and the pencils are th In this arena of combat against apathy and inertia, pointed space, white space, and advoir brushes are the winning weapons. Lavour man a field of white space, and advoir brushes are the pencils and advoir ore allied strategists on a field of white pencils and copy writer are allied strategists. pencils and adroit brushes are the winning weapons. Layout many.

Dencils and adroit brushes shadow and stalk an elusive avairy. tereupon they must shadow and stalk an elusive audrov chiefs conceive happy is the occasion, where layout and copy chiefs conceive and copy writer are allied strategists on a field of white standown and stalk an elusive audited the standown and stayout and copy the stayout and copy the stayout and copy where layout and copy where layout and copy is the occasion. Where stayout and copy is the occasion. no place for remained minds and roaming than artistic.

BY P. K. THOMAJAN

the problem mutually confronting them in each other's terms, and strike a solution that speaks to the reader with a symmetrical cogency.

Too often, it turns out that each person performs his allotted assignment just as far as he is concerned with no cohesive interrelationship to bind things; hence, static layouts and stolid copy.

In order to create scintillating advertisements, each party must be in full possession of a verbal and visual vocabulary equipped to express effects with a forceful adroitness. Each must avoid their respective cliches, yet use all devices without making a vice of them. At every turn, there must be engineered cunning contrasts that make and break attention, and finally weld it into productpurchasing point of view.

Art directors who commandeer a campaign, tossing off various visual roughs with a dictatorial flourish and thereby resolving the principal phases of a campaign, place the copy man on the spot and force him to get off to a left-handed start. In such instances, the copy must be warped to conform with the lines of the visual, whereas the logical procedure should be the other way around.

No doubt, this prevailing condition is due largely to the attitude of art director and account executive toward the copy part of an advertisement; to them it is more or less a designated panel to be filled. The copy man is made to understand that a certain wordage is required that will be "not too long, not too short"—to which one should also add—"not too good, not too bad." And there, you have the gamut that governs the creative radius of the contemporary copy writer.

Becoming Biblical a moment, for an advertisement to have any degree of revelation, its genesis should spring from the copy man, who ferrets out the facts and moulds them into the message to be told. He, it is, who should decide the main issues of the campaign, determine its various phases and carve the captions.

However, it devolves upon the copy man to make of his words a luminous mass of imagistic impressions phrased with a spirited fidelity, instead of an opaque assemblage of colorless language.

(Continued on Page 45)

Lithographic High Spots

(Continued from Page 14)

New developments, improvements and processes have been conceived and perfected in the lithograph industry in rapid succession during the last couple of decades. Lithographing of several colors in one operation; high speed precision presses that produce large multi-color sheets with great rapidity, humidity and temperature control of pressrooms and production departments to insure close registration of colors and the development of tremendous photographic and photo-composing equipment are but a few of such advancements.

The courageous, forward-looking steps taken by the heads of progressive litho-

Cutting

Total Shop Work.....

graph concerns were brought about, to a large extent, by the ever-increasing demands of a few aggressive and progressive advertisers like The Coca-Cola Company and others, for bigger and better display advertising material.

Lithography, in 1936, supplies not only the bright, sparkling and colorful display advertising that greets the eye on the highways, in the stores and in the homes but also booklets, greeting cards, checks, calendars, stationery, cartons, containers and countless other items—in one color and multi-color reproduction—that enter into America's merchandising activities.

FIGURING THE PRODUCTION COST OF POSTER IN THIS ISSUE

SPECIFICATIONS

Poster	Materials Negative Material Metal Inks	\$23.00 8.00 50.00
Halftones wash drawings of Capitol, arm and hand	Handling 10%	81.00 8.00
Composition furnished ESTIMATE	Paper 3500 sheets 41x54 @ \$.10 Handling 10%	89.00 163.00 16.30
Shop Work Camera—wet plate department \$ 30.00 Film Department	Total Materials	\$268.30
Art Work 24.00 Stripping 12.00 Opaquing 40.00 Platemaking and Tusching 122.00 Presswork 200.00	Total Costs	\$716.30 53.72 \$

\$448.00

PITMAN-EFHA STANDARDIZED DEEP ETCH PROCESS

The Pitman-Efha Deep Etch Process is the nearest thing to standardization that has ever happened to the lithographic industry. From Los Angeles to Boston the same chemicals give unusually satisfactory results. This can be accomplished only by the most careful selection of raw materials and rigid laboratory control of every step in the manufacture of the chemicals.

Let us demonstrate this most advanced lithographic process in your own plant. Phone or write for an appointment.

HAROLD M. PITMAN CO.

LITHOGRAPHIC EQUIPMENT & SUPPLY DIVISION

JERSEY CITY, NEW JERSEY

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Cola bet-

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26-38 Cornelison Avenue

CHICAGO, ILLINOIS
51st Avenue and 33rd Street

Pacific Coast Representative: G. GENNERT, Inc., 1153 Wall St., Los Angeles, Calif.

I LIKE TRICKS

when they have a purpose

by

ROY W. WRIGHT

"T's a swell idea, but it's a little tricky!" says the typical Lord High Executioner of Promotion Ideas as he smugly guillotines our Brain Child. He knows all the Rules of Sales Promotion and one of the Elementary Principles is that all things tricky are OUT!

I violently disagree with all such experts, and if you'll settle down for a few paragraphs I'll tell you why.

Anyone who seeks to propagate ideas in the field called sales promotion has certain tools with which to work—illustration, design, copy, typography, color, size, repetition, etc. Tricks—meaning the whole list of mechanical variations, innovations, and gadgets which depart from the orthodox—make one important, additional tool.

The misuse of any tool will produce deplorable results. Tricks in sales promotion are not different in this respect from other promotion tools except possibly in this one way: They are so effective that when they backfire the results are disastrous.

I recall an incident I had my fingers

in many long years ago. We had a booming young publication making records which we thought all advertising executives should know about. It was at a time when questions and answers were quite the rage. So the Brilliant Idea was to send out a series of letters on very feminine, perfumed stationery; written in ladylike longhand and signed "Mary," "Elsie," etc. The letters ran something like this: "Dear Phillip: What publication is making the biggest circulation and advertising gains in America? Sincerely, Mabel."

I don't think the series was ever completed. The sarcastic response, even though the letters were supposed to be blind, soon provided good reason to call off the dogs. It was a trick-fortrick's-sake, without any purposeful relationship to the point it was trying to convey to the minds of those who received it.

It was the same type of error that the art director makes when he falls for a beautiful picture that does not carry out the purpose of the promotion. It is the same kind of error the copy writer makes who gets enamored with some polished phrases which make copyfor-copy's-sake but miss the objective.

In contrast with this sorry example I'm sure you can recall with me many cases where tricks have driven home the idea with an impact that could not be achieved any other way, except possibly through the expenditure of much greater sums of money.

I like the trick Time used a couple of years ago to emphasize the consistently high rating it drew in the innumerable investigations being made. It was at a time when a lot of people were beginning to be fed up with investigations anyway. So Time made up a list of some hundred different surveys in which Time appeared and printed the results on a long scroll which unrolled to a length of five or six feet! Nothing could have demonstrated more conclusively that ENOUGH surveys had been made to establish solidly Time's unique rank among publications.

Time also gets an orchid from me for the trick it used to get over the idea that Time is especially well read. You will remember they hired a finger-print expert to investigate the telltale finger marks on old, discarded copies of Time. The expert's report with photographs of finger-marked pages registered the desired impression indelibly in the minds of advertisers.

Going back a few years, I liked those specially bound, tricky copies of the Ladies' Home Journal which were mailed to advertising prospects. At that time it was felt that a lot of advertisers were taking the Journal for granted and were overlooking the many improvements that had been made in the magazine. Advertising executives are mostly men and therefore not attracted to a women's magazine. To get more of them to give the Journal their attention, some of the specially good issues were dolled up with tricky covers. I recall the one with a picture of a mother and child in front of an attractive home. This picture was printed by halftone on a gold metallic foil cover and was unusually striking. It was when good foil papers

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were very new, and halftone printing on them was a "trick." The resulting flood of favorable comment was proof that the job had attained its objective handsomely.

The fact that all men are grown-up boys, and most of us never get over it, provides opportunities for effective promotion tricks.

Along this line I like the sliding card gadget McCall's Magazine got out some time ago to attract attention to its excellent statistical standing among women's magazines. The statistics were arranged on a card which slid in and out of a covering sleeve. As the card moved the correct figures appeared through openings in the sleeve opposite the various headings. Confidential reports and confessions indicated that a lot of high-salaried executives spent considerable amounts of valuable time pushing the slide back and forth-reading figures you probably could not get them to look at any other way

A recent McCall promotion piece bases a large part of its appeal on this

masculine weakness for gadgets to play with. The promotion was made concurrently with a newspaper campaign playing up the magnetic quality of McCall's which attracts "49 per cent more women at the newsstands than any other women's magazine." On the same day that the advertisements appeared, packets were delivered by telegraph boys to advertisers and advertising agents in each of the campaign cities. The outside of the packet carried the legend, "How to Attract Women''-inside was a magnet imprinted, "Magnetic McCall's" and a group of metallic figures of women which with a little experimenting you could pick up all at once with the magnet. Copy in the form of "directions" emphasized the fact that 49 per cent more women are attracted by McCall's at the newsstands.

Another McCall's Magazine example demonstrates that effective tricks can sometimes be quite simple. I have in mind a series of folders they sent out reprinting the three covers in each

(Continued on page 55)

COLOR CALLED SHORT CUT TO SALES

Athletes Favor Red

Sales influences of color and design, varying in different parts of the country due to geographical and economic conditions, were described by Howard Ketcham, color engineer, before the American Society of Refrigerating Engineers.

Mr. Ketcham cited the marked predominance in the sale of black motor cars in large Eastern cities, and their dearth in the far West, where tan is the most popular "buy."

Red pulls better than 50 per cent of the 10-cent tooth brush sales, but has practically no appeal on a 25cent brush, while amber has, according to Mr. Ketcham.

Fountain pen makers made expensive experiments to learn that a certain green is the best selling color on their pens, he stated, but could have made the same finding at a fraction of the time, effort and cost in slow-moving merchandise through capable surveys conducted frequently and regularly.

"Athletes of both sexes tend to favor red; intellectuals lean toward blue; egotists glory in yellow; the convivial favor orange and the lovelorn like crimson," Mr. Ketcham observed. "Children logically prefer gay, bright colors, while the old folks stick to dull grays, browns and black."

The benefits of knowing what colors the public is susceptible to were given by Mr. Ketcham as permitting smaller inventories and thereby confining patterns and designs to the most saleable ones.

"The designers' spring and fall style seasons," he contended, "are merely arbitrary periods of color change. The consumers' fancy recognizes no fixed limits. When fatigue and boredom develop, he is ready for some new color."

While color has failed to appeal on electric refrigerator units, Mr. Ketcham expressed a belief that color, properly introduced, is not entirely out of place on the electric refrigerator devised for home use. "A proper range of accent color variations can be provided upon inexpensive detachable plastic strips," he said.

Adds Smartness, Unity

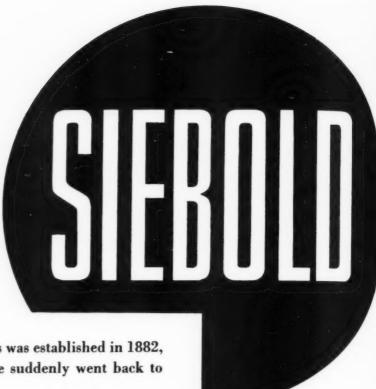
An arrangement such as this will provide a note of smart distinction, he claimed, which will also contribute to the appearance of unity of the kitchen.

Mr. Ketcham recommended as permissible for the kitchen the use of stirring colors, such as bright reds, oranges, greens and blues because activity in the kitchen is constant with occupation.

"Strong colors," he said, "serve to stimulate, and that is more to be desired than satiating browns or meaningless greys under such conditions.

"Color can help to make the kitchen less commonplace. Housewives are quick to appreciate colorful, harmonious interiors. We all enjoy being in them. The right range of color accents may prove the entering wedge to success in your next selling campaign."

A LOT CAN HAPPEN IN FIFTY THREE YEARS



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

J. H. & G. B. SIEBOLD, INC.

Lithographer's Supplies

47 WATTS STREET, NEW YORK, N. Y. Ph

Phone WA lker 5-9474

Supply price list and Offset Specimen Book upon request

Siamese Twins of Attention

By George Davison



The writer was one of those naughty boys who always put mustaches on the lithographed ladies of billboards in his desire to give them extra attention value. It seems that this truant tendency has left me uncured today and if a layout or advertisement is to fulfill Advertising Rule No. 1 (attract attention), it, too must play hookey from advertising school of convention and break away from the wax works of tradition.

As step-father of the caption, Siamese Twins of Attention, I should like to explain that their names are originality and conciseness. These two qualities constitute "what it takes" to attract, steer, and sustain the ocular attention of the reader.

Offset

If these steps are absent or weak, no matter how well the rest of the advertisement may be, it is doomed to failure or partial failure, and the responsibility cracks its knuckles on the door of the delinquent visualizer or layout man. The whole success of the advertising investment reposes in how well he does and how well he fathers these Siamese Twins, originality and conciseness.

The absence of these twins is equal to selling "against" your merchandise. Attention is either good attention or bad attention, and where it is not the former it is the latter which is the same as hiring a salesman to sell your competitor's merchandise.

So, it's midnight, masks off, let me introduce you to the importance of originality and conciseness as eyecatchers for your future advertisements. Let's "Baedeker" that by starting with originality.

Originality is news value, more than that it is News. As the eye moves to and fro in its search for the unusual and the unique it becomes a pursuing animal (more masculine than feminine). It is desire-hungry, and this appetite is never satisfied. Originality is the only thing that can halter this wild horse of attention.

"The moving eye, pauses . . . then moves on." This is what happens to thousands of advertisements. This pause is expensive and unless the attention comes to a full stop through the medium of the visualizer's inventiveness and originality, you might just as well pay for circulation that is tossed down the sewer.

You can't kid the eye by conciseness only. It will have no warmedover chestnuts. The whole advertisement gets one flash of the eyes and unless there is an original flash your advertisement is a bankrupt.

It might be well here to define what we mean by the original. The original is what in the theatre is called "surprise." It accelerates away from competition by a twist of inventiveness in its contents which surprises the attention, and this surprise focalizes a keener attention on your advertisement. In a word it is something new to your reader, a surprise.

Without originality the facial of

an advertisement merely becomes an exercise of the "means" to create an effect, which is only conciseness. William James, I believe it was, who said, "It would seem indeed that we fail of accuracy and certainty in our attainment of the end whenever we are preoccupied with much ideal consciousness of the means." friends of the theatre have it when they constantly reiterate the term, "the play is the thing." Norman Bel-Geddes' present production called "Iron Man" is an example of this. In the bric-a-brac of the stage setting of iron beams we lose iron men.

An advertisement just can't attract on conciseness along. By originality one does not mean "unconscious absorption" reflected in the form of the commonplace. Today with thousands of impressions coming from radio, press and conversation there is a reasonable possibility of this raw material being digested without reflection and unconsciously projected in the nomenclature of originality. However, this won't do, this unconscious repetition seems to be all too frequent.

Your layout man has to present something virginally new. It must be an eye-dea, an eye-catcher, and an eye-arrester so that when the reader's attention goes to and fro in the magazine your layout is a new green pasture to his eye.

The reader has eyes but he sees not. That is, his eyes are so accustomed

HAMMERMILL OFFSET

DEPENDABLE offset paper possessing a beautiful, even texture, and a brilliant white color.

Its surface is closed, non-absorbent and free from fuzz or lint, insuring a clear sharp impression. A new development in finishing makes the paper alike on both sides, in printing qualities and appearance.



Photo Courtesy Agia Anso

STOCKED IN ALL THE REGULAR SIZES AND WEIGHTS

Sizes	ACTUAL WEIGHTS PER 500 SHEETS
25 x 38	60 70 80 100 120
28 x 42	74 87 99 124 149
32 x 44	89 104 119 148 178
35 x 45	99 116 133 166 199
38 x 50	120 140 160 200 240
44 x 64	208 238

Please Phone Our Service CAnal 6-3600

For Sample Book or Sheets For Trial Purposes

Distributed by

Miller & Wright Paper Co.

200 VARICK STREET

NEW YORK, N. Y.

to the habitual, and the ordinary that if the layout is in this category it might just as well be witnessed by a blind man. The reader has to get something, the high spots, experience, a new sensation, something that gets to him in a new language or a voice, or a new thrill that will make his passing orbs go "banjo eyes" and set off short stories of eye-deas. It can be done. It's being done and if it isn't done somebody's paying for an expensive luxury. That concludes our introduction of one of the Siamese Twins of Attention: originality.

Let me introduce conciseness, the other attention getter of this pair. While originality will attract attention, capitalize on this attention it must be maintained and steered through the entire advertisement. This is the function of conciseness. While an advertisement can't attract by conciseness alone nevertheless the means of funding the attention already gained can be funded through the clarity and simplicity to the wholeness of the advertisement brought about by the concise unfoldment and revelation that the elements are given.

What the Eye Wants

The eye is not satisfied with seeing, but must be enlightened, must be moved or won, step by step, through the entire advertisement from signal straight through the story to the terminal. Needless to say this requires coöperation of copywriter and production man. The ghosts of half read and quarter read advertisements always rattle their bones when I think of how often this function of preciseness has mitigated the wallop of an advertisement after originality has gleaned the attention of the reader.

So, conciseness is the second essential for attracting attention in an advertisement and its function is to present the elements of an idea in such a way as to reveal the significance of an advertisement in its most simple and direct way. The fine art

of conciseness in layout means controlling the observer. This control of the observer is a combination of both originality and conciseness.

Every visualizer and layout man must become king and rule on the relative importance of the vassal elements that compose the advertising domain. The eye of the observer refuses to accept the crowded or the complex. Every advertisement that was born always began life with the ball and chain of 50 to 100% too much copy. So the function of the firm of Visualizing Conciseness is obliged to employ its actuarial function in the arrangement and allocation of the various elements through the good judgment and tact of major and minor and primary and secondary.

The Cumulative Effect

The eye refuses to be crowded or moved over an advertisement like a ouija board. Conciseness calls for assembly, (ensemble) of the skeleton elements arranged in rhythmic sequence giving full and due consideration to cumulative effect.

Conciseness gives the understanding eye an aesthetic thrill by providing a trolley to move smoothly through text and story of an advertisement, without getting off the track. Well it has been said that, "the organization of information is more important than its acquisition."

By always learning to move toward an accent cumulation is affected and conciseness makes the advertisement a homogeneous expression of one thought, one idea, one message. In a word-culmination. On this subject of cumulation which is one of the important qualities of conciseness, it is too frequently conspicuous by its absence in many advertisements. This writer feels that cumulation next to originality is one of the qualities that will materially improve the effectiveness of most layouts and most advertisements. The movie profession employs a high priced man known as a film cutter to produce conciseness in this billion dollar profession.

advertising business could well afford to enlist in its services visualizers and layout men with the same "film cutter" consciousness to bring conciseness and culmination in an advertisement. Capriciously speaking, a visualizer could consummate this result by getting the elements of many advertisements to play strip poker.

Pepping Up the Job

In conclusion, originality and conciseness are inseparable twins that can take any model T layout or advertisement and streamline it into a vehicle that will do a 1937 job. The old dry goods box layout known in the procession as layout No. 1 simply won't sell goods. Every advertisement published is a candidate for exposure. These two qualities I've been hammering away at will enable the advertiser to wash-rag the facial of his advertisement, so as to permit 100% reader interest rather than it being only read 50 or 25% of the advertisement. Better that an advertiser hire the sanitation department band to play the swan song of his advertisement and toss it in the garbage can than not be assured in his own mind of the premises evaluated in these two qualities enumerated. There is a minority who cling to the idea that a layout can get along without these qualities and refuse (to quote them) "refuse to put cuffs on dress trousers." Nevertheless, smart advertisers are releasing new campaigns cognizant that a rigid insistence upon an original theme carried out concisely gives their advertising a quasi-scientific confidence in its results.

A Reliable Guide

Every issue of the Photo-Lithographer contains a "Where To Buy-It" section — the most complete of all supply guides.

THE PSYCHOLOGY OF

PSYCHOLOGY is a thing of which a great many people are afraid these days, and a psychologist is supposed to be one who apparently has some ability to read your thoughts and your character, and to know generally something that you don't know about yourself.

As a matter of fact, psychology is merely a high-sounding name, which, for commercial purposes in this particular case, is merely used to indicate the analyzing of those elements which make a human being read, understand, and act on a message sent him. And the connection of the psychology in this particular respect is merely the analyzing of that most important thing in direct mail advertising correspondence, namely, how a human being will act under certain conditions on a message received, and how to make these conditions so good that he will act favorably.

The whole purpose of a message is to get a favorable response. Of course, in these days the volume of message send-

ing is enormous. Business is developed intensively based on it. It is said that the direct mail advertising business amounts to a billion dollars a year in America, and who shall say what the great volume of correspondence by mail is?

Everyone of these pieces that goes out is a definite appeal to a human being, and it is therefore extremely important to operate so as to make these human beings act favorably. What is the psychology, then, of direct mail advertising? For certainly it is important that people who are using this great instrument should understand it.

Let us trace a piece of direct advertising from the time its sponsor decides to publicize his wares until the crucial moment when the literature reaches the prospect—if it does.

The artist and the writer or whoever gets up the piece begin to think over the proposition, to use their imagination, to conceive, to create, to scratch, to tear up, to redraw and to rewrite, and finally something is produced which is the best either the creator or the writer knows how to produce for the purpose.

Then the next one who gets a look-in on the proposition is the printer. Of course, the printer is glad to do the work. He is going to do everything he can to satisfy his customer. He is ready to hustle the job out, and at some stage in the game he asks a question which often proves to be tremendously critical. "How much do you want to pay for this job."

Now, any human being, when confronted with this question, immediately becomes serious. The answer comes without thinking, because it is inbred that he wants to pay as little as he has to for it. He thinks he has taken a gamble, and he wants to make it as small per throw as possible. So after a while the discussion gets down to the question of how cheaply this direct mail piece can be gotten out per hundred pieces. There is a paring of pencils, a working out of figures, and a cutting of corners.

Many fine campaigns have been spoiled by asking this question.

As a matter of fact, the buyer of the direct mail advertising is not interested primarily in what it costs per hundred pieces. What he is interested in, is what it is going to cost him per answer, per return, per sale accomplished through this advertisement, and all direct mail pieces ought to be gotten up on that basis. But the thing isn't always done that way.

Then, when the printer is through with the job, the next person who tackles it is Uncle Sam. If it is a good job and has the right postage put on it, Uncle Sam will guarantee to deliver it in a little worse condition. If it is a poor job, Uncle Sam will agree to deliver it a good deal worse off than when it started.



A plate of luscious strawberries to whet the prospect's appetite. Photographic illustration by Frederick Bradley, New York.

PAPER, by B. C. Franklin

Then into the picture comes the office boy and the private secretary. Some direct mail matter never gets by them. But finally it arrives at the critical stage in its whole career, namely, to the one person who is going to get the one copy. Now has arrived that moment which is big with importance in the career of this direct mail piece.

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Is this one person going to glance casually at the piece, and throw it in the waste-basket without realizing, when he or she does so, there is carelessly thrown into the waste-basket the ambitions, the hopes, the money of the advertiser, the work of an artist, or a writer, or a printer, of a government force, of a paper manufacturer and an opportunity for himself?

A very large per cent of the billion dollars of direct mail matter is thus carelessly handled.

The attitude of the person who gets a piece of direct mail matter is undoubtedly inimical.

In these intensely busy days, when all of us get up in the morning and take an interest in all the affairs of the world rushed into us by the headlines of the morning newspapers, when we go to work with some particular things on our minds, or our attention is attracted when we arrive by problems presented by Tom, Dick and Harry, when our minds are usually made up as to what we want and what we don't want, we have no desire at all to spend the already too short moments in reading a lot of direct mail matter.

When we look through our mail, we want to find order, inquiries, something of interest to us in our business—possibly personal letters. We don't want to find a piece of direct mail matter or a letter about something of which we know nothing, and at the time care nothing. Similarly, when we go home at night, we have done our day's work; we want to play with the kids, or talk to the wife,

to get our supper, to read the paper, to play cards, to go to the movie, to do anything but take a serious thought—and spending money is a serious matter.

Consequently, the ordinary mind is inimical to the reading of advertising literature. And yet the direct mail can be made appealing to the one man who gets the one copy because, after all, that one man is a human being and has the strength and weaknesses of human nature, and direct mail is nothing but an appeal to human nature. What those who have to do with direct mail campaigns want to know is what will appeal to the average human being.

This human nature can be appealed to, first, through the love of the beautiful. We all love the beautiful things. Who doesn't like to see a pretty girl, or a fine automobile, or a beautiful house, or a pretty picture, or fine scenery? Our ideas of beauty may vary, but you can always appeal to a human being through his sense of beauty, and make him sit up and take notice.

Then, you can always appeal to a human being through his sense of curiosity. He wants to know what is behind the closed door. He pushes into the crowd on the corner to find out what the man with the three-legged stool is saying. He crowds around to see what this man is writing with chalk on the street—even though he is due elsewhere for an important engagement. You can always reach a human being through his sense of curiosity.

Then, you can always reach a human being through his sense of novelty. The fire engine dashes down the street. We all know what a fire engine is, yet it always appeals to our sense of novelty because it is out of the ordinary run of affairs. If fire engines were as plentiful as street cars, we wouldn't pay any attention to them. A brass band goes down the street. It may be tooting samples of

corn cure or "Uncle Tom's Cabin," but it appeals to our sense of novelty. A clown goes down the street or a man on stilts. He may be an unsightly looking creature with old dirty clothes on, but he is different, so we all find out what patent medicine or cut-price dentist he is tooting.

Why do we go to Europe? There is as fine scenery, more comfortable traveling, and, as a matter of fact, as cheap traveling in America, but in Europe everything is different—the language, the people, the dress, the architecture, the scenery, the customs. Our sense of novelty is constantly being titillated, so we enjoy the trip more than we should a trip around our own country usually where there is not so much novelty.

Then, you can always reach any human being through his sense of quality. From top to bottom we are trained to enjoy quality. We want silks instead of cotton goods. We want worsted instead of woolens; we want Cadillacs instead of Fords; we want fine residences instead of apartments. As a matter of fact, we



From the sketchbook of Peagy Boone.

want fine papers instead of cheap ones.

To illustrate this in a practical way, let us suppose you came into your desk one morning and found an old dirty rag on it. What would happen? You would shout, "Who the —— left this on my desk?" The office boy or the janitor would have to explain.

But suppose, instead, you found a beautiful piece of silk on your desk. There would not be any racket. In a mild kind of way you would ask, "I wonder who put this on my desk." You might suspect some young lady. Your sentiments are touched. As a matter of actual fact, the silk by its color, by its sheen, by its quality, attracts you.

The same thing is true of paper. If you found an old piece of dirty newspaper on your desk you would raise a racket. If you found a beautiful sheet of white or colored high-class paper lying on your desk there would not be any racket because its beauty would attract you, and you would merely wonder how it got there, and what its purpose was.

If, therefore, human beings who don't want to receive mailing matter about something of which they know nothing, and presumably care nothing, are to be attracted, then unquestionably from be-



ginning to end every one concerned in a direct mail advertising campaign ought to concentrate his thoughts on the one man who gets the one copy, and, realizing the strength and weaknesses of his human nature, his love of the beautiful, his curiosity, his sense of novelty, his desire for quality, ought to make the particular one piece which goes to the one person, bear some of these qualities which will appeal to those strengths and weaknesses, make the one person read the advertisement, make him want to keep it around because of its appeal, or pass it on to someone else.

It can be done by fine paper and fine printing. The man who spends his money on direct mail matter ought to consider, not what his pieces are going to cost him per hundred, but the really vital point, what the cost per return is going to be.

When he does this he will then begin to consider fine printing on fine paper, and he will get away very rapidly from the idea that merely to send through the mail a piece of printed matter is to get it read, which he himself knows to be ridiculous, because he does not read with any intelligence a great deal of the mail matter that is sent to him by other people.

As a practical example of this, a life insurance agent recently made a test. He sent out a lot of letters to the same type of people, but half of them he sent out on a very high-grade paper with a beautiful letter, and the other half he sent out on a cheap paper with as good a letter as he could make. He keyed up the whole so as to be able to judge the results. The replies on the high-grade paper were about four to one on the cheap paper. And this is, in brief, a summary of the practical psychology of the direct mail piece.

The very same principles apply to the everyday correspondence that goes on

between business houses in such tremendous correspondence. We know that people judge us by appearances and atterproperty day, we are saying things and doing things and wearing things and buying things with the idea of impressing people by appearances.

When a letter is sent out by a business house it can't send its wealth, its fine offices, its fine furniture, the fine appearance of its representatives or any of those things which make that particular business impressive when seen by itself. The only thing it can send is the letter, and that letter goes to a human being who is accustomed to judge by appearances. If that letter is a fine beautiful letter in a nice fat envelope of the same paper, unconsciously the receiver of that letter is impressed. Here, he says, is a house of wealth—and dignity, even though he doesn't say it consciously.

Look over your pile of mail some morning. Are you not liable to pick out the nice-looking envelopes almost unconsciously because appearances and quality appeal to you?

It is simply human nature, and the only reason more businesses do not use fine letterhead paper is because they have never thought of the situation. They are not dealers in human nature in effect, although they ought to be, because that is principally what advertising and selling are.

And after all, the extra cost of fine letters is very, very small. To test the matter out recently an incident occurred similar to the one previously related in the matter of letters, where a concern was using a cheap steel die-stamped letterhead. The executive in charge was persuaded to change his appeal by merely making the paper better and immediately his results improved enormously. This ought to be expected—it is human nature.

If your credit is bad, Mr. Business Man, improve your stationery and people will be more likely to take you at your word.

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Ask the fake stock promoter. He always looks up-to-date and definitely goes about creating the appearances of wealth and importance because he wants people to believe he is in a business that makes money, and he wants them to join him. And he gets away with it. Would he, if he wore old clothes?

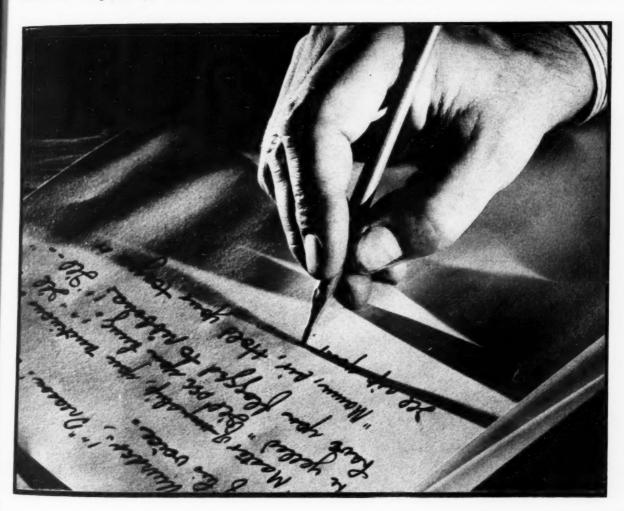
This is a good business instinct poorly used, but a lot of business houses, if they understood the psychology of sending

messages on paper, would use the same principle to their own good advantage. It would be foolish, of course, to print a telephone book on a fine piece of paper. It doesn't have to appeal because people use it, go to it—it does not have to come to them.

It may not be advisable in appealing to people in out-of-the-way spots to use such fine paper, because pretty nearly everything that comes to them in their isolation is read.

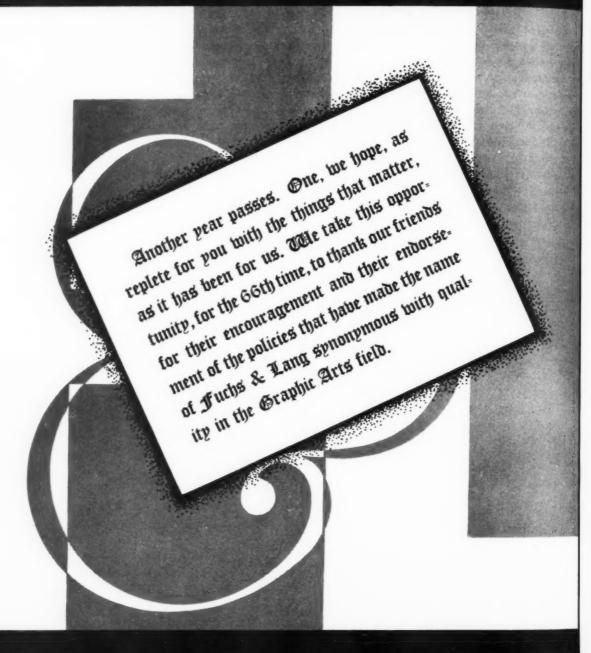
But, undoubtedly, in this intensely busy world, where the ordinary mind is attacked from early morning to late at night by the affairs of the world through the newspaper and the radio, and the tremendous attractions that exist in every city, and the intensity of business, if you are going to penetrate with your message, then you must give some thought to that one person who is going to get that one message whether it be an advertisement or a letter, who has certain strengths and weaknesses of human nature.

If you are going to get a high per cent of returns, you must penetrate by intelligent appeal, not with, but against, his desire to hear you.



Beautiful photographic detail is the outstanding characteristic of this unusual illustration by Leigh Lucas, New York. Reproduced by courtesy of Donahue & Coe.

FOR 66 YEARS



THE FUCHS & LANG MFG. COMPANY

DIVISION . GENERAL PRINTING INK CORPORATION

(EVERYTHING FOR THE LITHOGRAPHER)

100 SIXTH AVENUE . NEW YORK

CHICAGO . CINCINNATI . CLEVELAND

PHILADELPHIA . ST. LOUIS . SAN FRANCISCO . LOS ANGELES

A Copy Man Looks at Layout

(Continued from Page 31)

Then, and then only, should the layout man commence his task of dramatically staging the ideas given him. Layout men could well pursue the policy of illustrators, who are handed a script, study it, isolate the most prominent visual possibilities and then make the most of them.

Between the layout and copy man, there should be an unswerving integrity to the motivating image envisaged. Both parties should endeavor to play for close harmonies in the foreground and remote rhythms in the background. In blocking out the sections of an advertisement, everything that is not starkly essential should be blacked out, thereby enabling the eye ball to leap musically from unit to unit.

The modern layout man can well take a leaf from the page of the arranger of symphonic syncopation. In the orchestration of effects, there must be a resilient equilibrium of elements, that can alternately be given a subdued restraint or vigorous saliency.

Style in advertising is a confluence of efforts, wherein there is a minute coordination and interplay of art and copy themes. When this is achieved, there develops a subtle inter corroboration that convinces the eye with its eeriness. A fine example of unique team work between copy and layout, is the current Ballantine Beer "Three Circle" advertising, wherein copy and art themes are deftly juggled in a host of rhythmic variations.

Concerning the layout of typography, here, a subtle sense for the physiognomy of type faces, gives character to words and casts a halo of veracity around them.

The skilful layout expert knows his pictorial composition, establishes a striking visual premise or baseline for a theme and proceeds to build mass upon mass—until the ad begins

to achieve a towering perspective.

There are no set rules for layout or copy, no formulas for visual or verbal formations. In each field, one must have a capacity for circumspect scrutiny and a selective assimilation of facts from which to evolve a dynamic synthesis. Here are spheres of activity

that require rounded capabilities to the fullest degree.

So, in conclusion, let me again repeat,—Let us have more copy-conscious art directors and more artconscious copy men and only then, will we have less of inadvertent advertisements!

SPEAK ...

"Your Customer's Language!"

There is no more certain way of getting close to the buyer of lithography than to evince a definite knowledge of the problems that confront him daily. Indeed, a salesman's ability to "talk the customer's language" is an Open Sesame to sales.

Important buyers of lithography are today following with unequalled interest the

GRAPHIC ARTS BUYER

the new "forum" that helps them analyze their problems, describes new production techniques, suggests helpful hints for better advertising.

 Assure yourself of your prospects' attention by subscribing to the only specialized production magazine published.

Use the subscription blank below.

GRAPHIC ARTS BUYER 1776 Broadway, New York, N. Y.

Enter my subscription to the GRAPHIC ARTS BUYER for one year (twelve issues). (I enclose) \$3.00.

Name — Concern —

Address

City State

MANY SALES APPEALS

fulfilled by COLOR By Albert E. Haase

ONE of the oldest, and one of the surest of all devices used by advertisers to win attention to their messages, is the appeal to beauty. Advertising is not content merely to depict the product faithfully; it reproduces it in beautiful, interesting and appropriate surroundings. Indeed the surroundings or setting need not always be appropriate, so long as beauty is there.

This calls for artistry in the posing of the subject, if it be photographic, or careful handling of the composition; it calls for craftmanship in all stages of the reproduction processes. But artistry and craftsmanship, aided by the mechanical improvements of the day in photographic and art gallery, in engraving and print shops, are interpreting beauty of line and color in the product, its multifarious uses, and are interpreting the social and business pursuits of the people who use this product and influence its uses.

The Spirit of Travel

Some of the earliest users of color in advertising were the travel and transportation companies. Early they realized the importance of carrying their "product" to the reader by translating the lure and spirit of the sea, the mountains, and nature's beauty into alluring colors. Todatic the piece of travel advertising the lure and spirit of the sea, the mountains, and nature's beauty into alluring colors. Todatic the piece of travel advertising appeal.

It is an axiom that advertising should express the product to be sold, and where the product is nature herself in richest dress, the full palette of the artist and the whole range of word description are being employed to tell the story. American travel and resort advertising is becoming more and more colorful—as shown in a recent report on "Tourist and Resort Advertising." Of over 200 advertisers queried only one out of the 30 per cent which

replied held any brief for the single color, and the rest, without exception, came out strongly for multi-color printing.

Color Identifies the Trade Mark

An important function of advertising is to create a permanent impression of the product or name in the mind of the reader. There are many methods employed to attain this end, but the distinguishing mark or symbol is universally recognized as having a particularly strong memory value.

From the mere 170 trade-mark registrations in the United States Patent Office in the year 1870, the number has grown to hundreds of thousands. The United States Printing & Lithographing Company is said to record over 500,000 such trade marks. Although much of this increase is attributable to the rapid growth of business, generally, the real reason lies in the great increase in national advertising. The function of the majority of present-day

advertising has been to associate a trade name or trade character with the products of a certain company.

Trade marks and trade names assume a wide variety of physical forms. In many cases a second color is used and more often it is red, since red has high attention value. Conventional shapes are in common use for they too are easily reprembered. In eculiar or unusual shape letters are used effectively, particularly as they call the product to mind.

character is an in-A trade mar valuable ally to any advertiser, large or small. With the right design and application, continued application on packages, labels, stationery, and throughout all forms of direct advertising, produces a cumulative and lasting effect. The most effective trade symbols, however, are simple, easy to pronounce, pleasant in sound, distinctive and short. They cannot easily be confused with any existing name or mark, or with any that might be subsequently coined. When characters are used they are best when of a physical shape easy to remember and describe, and simple to execute. In every case, whatever form the distinguishing mark takes, the fundamental idea is to impress the prospective buyer with one specific product in such a manner that it will be remembered. Regardless of the form, the trade marks that even approximate this goal certainly justify themselves to the effective barriers again substitution.

More and more color to being used in trade marks, and characters, but ad-

More and nore color to being used in trade marks, and characters, but advertisers do not always remember to carry color continuity throughout all their advertising as well they might.

Color Whets the Appetite!

A review of modern color advertising indicates that the appropriateness of the use of full color in advertising is most evident in the publicity accorded articles of food. Booklets are becoming more and more impressive by the wide use advertisers are making of full color. The literature of beverage companies, since repeal, is continuing to show

ever-increasing use of color. This would seem to be as it should be. For any advertisement of a foodstuff or beverage to be particularly effective must awaken a pleasurable sensation in the mind of the reader. The association of the thing advertised with the gratification of appetite its consumption will accomplish is greatly enhanced by picturing the commodity as it really appears. Fruits and foodstuffs in a fancy grocery invariably appear more inviting than in any other shops for the reason that they are of the best quality and are displayed to the best possible advantage. The richness of color natural to fruit and vegetable proves a strong selling ally and the urge to buy is encouraged to the utmost. Duplicating the same urge on the printed page is made possible through the use of full color illustrations.

It has been said that the art of the artist alone will not sell food or drink products. And it appears true; it needs the addition of a selling message. But it does play such an partant part in the work the advorable impression upon the mind of the reader that no pains or expense are being spared today to make the advertising illustrations appealing to the eye and stimulating to the appetite.

The Factory Behind the Product

Illustrations featuring the manufacturing plant or store are met more and more in present-day advertising. In trade and business publications such pictures are usually unretouched photographs, the old time wash "bird'seye" view having been relegated to the discard. In consumer publications, however, and in the literature of business, artistic treatments are more in evidence and the handiwork of the painter is glorifying the most prosaic of factories. It is here that color finds full sway.

The value of color in advertising is as important in this type of publicity as it is in many others. Modern architectural design is transforming the old orthodox brick and mortar "factory" into a "streamlined" thing of beauty. Modern color printing is being depended upon more and more to effectively interpret this development.

To Definite Classes of Buyers

Advertising for the great majority of commodities, because of the nature of the article offered is directed to some one definite class of buyers. The consideration of price usually defines this class and the appeal in copy and illustration naturally couched in terms of everyday familiarity to the particular group model lely to be interested.

of everyday familiarity to the particular group most likely to be interested.

The use of color is relied on by advertisers directing their messages to these particular caste or groups, just as it is placing invariant for the advertises of commodification appeal to the public generally, such as foodstuffs and the like.

Some of the most beautiful color advertising is found in the literature of glass, lamp and fixture companies, for example as well as in that of the makers of tapestries, wall coverings, furniture, rugs and carpets, napery and luxury goods.

Appeal to the Luxury Classes

To carry further the thought of relying upon effective use of color to enhance the advertising message directed to specific classes, our study almost prompts us to offer that in the advertising of most of the luxury type of commodities, it is almost imperative that color be used in one form or another.

Take, for example, the development of color in the advertising of perfumes and toilet preparations. Beginning with their product containers, manufacturers have long given thought to the importance of color as an essential sales-aid. As the container took on color so companies to natural was called upon to poppings, packaging, the literature that accompanies the product, and that which is designed to inspire the trade as well as create consumer interest and do the selling.

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Competition is so keen in the luxury class that today's manufacturers are finding it almost obligatory to utilize every possible artistry in reproducing their products, containers and, of even greater importance, their advertising messages. First aid to the advertising artisan is color.

The Single Extra Color

Although various tests have been made which show blue to be the one color favored by the majority, it has been frequently demonstrated that insofar as attention value is concerned, red is first by a wide margin. "Any color so long as it is red," is a phrase that has become almost axiomatic. It is attractive, it is vivid and it lends itself to every possible color use.

The fact that this color is first in attention value is one of the main reasons why it is used so widely in two-color illustrations. Surveys of color printing show it to be the second color employed in three cases out of four. In combination with black, delicate flesh tints are secured and its wide range of shades makes its use most desirable where only two colors may be employed.

Red is used to emphasize the product, or a portion of it, or its use or application. It is used for the trade mark or character, as shown previously. It is also effectively used to call attention to some mechanical detail in an illustration that might otherwise be overlooked. And, of course, it is used in different ways for decoration

The most important fact about the use of any color as an attention-compelling device is that it is most effective when it creates a difference between itself and other competing advertisements under observation.

and embellishment.

In direct advertising, many advertisers who, for one reason or another, cannot or should not utilize full or three-color process reproductions are turning to two-colors. They have a wide range of treatment at their disposal, from flat poster colors, where overlapping of lines provide an additional tone, to the use of duotone and duotype, halftone or Ben Day. They use the extra color in all sorts of engraving halftone and line, wood cut and halftone, line cuts with Ben Day tint blacks, etc.

In some cases the extra color is used as a spot to catch the eye. When this "spot" or the entire illustration itself, for that matter, must be a "long range" eye catcher, red and black and white have been proved by numerous tests to form the most successful combination.

Black and White and Full Color

One of the first axioms in modern merchandising and advertising is to reproduce merchandise realistically. To faithfully interpret merchandise means, in most cases, the use of full color, whether the reproduction be for catalogue, booklet, broadside or publication announcement.

However, when the merchandise is solid black, printers and advertisers have found it advisable to reverse the rule and throw their full color treatment skillfully into the background, or the setting for the product. Thus they considerably heighten the pictorial effect of the illustration, securing a sharply drawn outline and intensifying the strong tonal values in the merchandise itself. They add the eye appeal of full color to the page but use it in a way to enrich the reproduction of the goods to be advertised, giving it stronger emphasis than would otherwise be possible.

This situation arises in the advertising of shoes, metalware, and the like. Black shoes, particularly, are focussed sharply into prominence by placing them in appropriate colorful surroundings. White undergarments, likewise, are reproduced on a figure, the white standing out in pleasing sharpness, yet in full detail withal, whereas the rest of the figure is "alive" with color.

In the specific field of men's apparel, particularly, the use of color is increasing. The ever wider appeal of color has caught the masculine (and feminine) eye with a sure lesson to the wise advertiser and printer. Certain articles of wear — neckties, shirts, socks—quite naturally call for the use of multi-color reproduction because color is so often rampant in them.

Reproducing a product in full color bestows upon it a quality of realism that lifts it out of the realm of ordinary printing. Important details are shown in their true value. Size, weight, color and quality are subtly suggested by skillful application of modern reproductive processes. The desire for possession is stimulated.

Many advertisers have proved by actual experience that color finds a way when other means fail.

One other factor of importance in considering the use of color to reproduce the product is this:

Color Helps the Salesman

Color is providing a great boon to the sales executive and the busy sales force. Many manufactured products cannot conveniently be carried by the salesman, no matter how true it is that nothing sells the product like showing the product itself. Furthermore, lines of manufactured articles handled by the sales force have grown in number and degree so that in many organizations it is impossible for the salesman to carry more than a representative few. Where these conditions exist, color reproductions are almost imperative. The salesmen are carrying with them the entire line, or as many lines as desired, all compactly contained within the covers of a manual, catalogue, or portfolio. Combined with his own selling talk, these reproductions enable him to cover more ground, interest more people, at less waste of time and money than would be possible otherwise.

Colored reproductions are helping the sales force to carry limitless "samples" to show the product in

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various stages-portions cut away, or the entire product "broken down." Each component of the entire product is reproduced, or the application of each component, the operation of each individual unit of the product depicted, as the case may be. Here color possibilities have only begun to be realized.

Color for Realism

Of all the many reasons for the use of color in the advertising message,

Our English Cousins

Many an American engaged in the lithographic business is wont to let his mind wander and gaze into faroff space, thinking, perhaps, of what transpires lithographically in other lands.

We are always eager to see what our English cousins in the same line of business are doing and thinking. The British and Colonial Printer and Stationer, a weekly, is the organ that keeps us advised. Here, for example, is a lithographic trade report covering the month of November:

"There is not much fresh to report in the lithographic trade movements from a month ago, the actual volume of work in hand and in prospect continuing to be fairly satisfactory. From inquiries made in official quarters it would appear that there are fortunately no signs of any slackening in the demand for lithographic work. Though it cannot be said that there is in prospect any great increase of lithographic activity, some satisfaction can be found from the fact that conditions are not thought likely to go back. The bigger houses continue to be very busy indeed, whilst the medium and smaller firms are getting their fair share of the lithographic work that is going."

attractiveness, attention-getting, verisimilitude, atmosphere, emphasis, and class appeal, perhaps the strongest is in its employment for realism, for truthfully and faithfully, as well as appropriately reproducing a commodity "as it actually appears."

Various definitions of this statement will mark any extensive study of color in advertising. It cannot be iterated too often. No matter what the product, color is used in some manner to portray it "in the life." True, as we have said, some products, because of their very lack of tone or color seem to call for other treatment, but one principle should be remembered in even this connection—the very use of color itself in reproducing or portraying a product, whether the color be in the product, or in the setting, or the application, enhance the value of the illustration because the very fact that color is used lifts product and the advertising message out of the commonplace and gives to it an added atmosphere of value and versimilitude.

Color Correlates

Although the majority of manufacturers have but one or a few products to advertise, there are nevertheless many others who have a line of commodities varying in size and shape, which must occasionally be advertised collectively. In this class are found Beechnut, Borden, National Biscuit and other food products, "hot Point" General Electric and Graybar appliances, Squibb, Bauer & Black, and Bristol-Myers, pharmaceutical and toiletries, and so on.

An ingenious method used by some such advertisers to couple up their product advertising is by means of color scheme, or theme. In some cases full color is used whenever the products are to be shown. In others a single extra color or a certain combination of colors is carried throughout all the advertising messages as well. Thus is secured theme continuity throughout the advertising campaigns.

CONTEST ON COLOR FOR STUDENTS

Pursuing a vigorous campaign on color education, International Printing Ink Corporation recently announced an essay contest open to students in 1200 schools offering printing courses. The competition calls for a 600-word essay on the subject, "The Importance of Color in Printing.'

The National Graphic Arts Education Guild, which is made up of teachers of printing in junior and senior high schools, trade, vocational and technical schools, is cooperating with IPI in sponsoring the contest.

The national winner will receive a \$400. scholarship to Carnegie Institute of Technology's School of Printing and a trip to New York City. After he finishes his course of training a job will be found for him in the IPI organization. Second prize winner will also receive a trip to New York.

Issues Color Handbook

The "Handbook of Colorimetry" has just been issued by Massachusetts Institute of Technology Press, illustrating and explaining the physical measurement of color by mechanical means. Arthur C. Hardy, professor of optics and photography at M. I. T., and consulting physicist for International Printing Ink Corp., New York, is the author. A considerable portion of the data in this book has been tested, and in part, accumulated, at the research laboratories of I. P. I. Copies of the "Handbook" are priced at \$5.00.

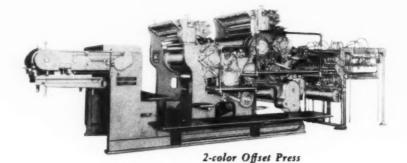
Annual Xmas Party

The Litho Club of New York held its annual Christmas party on December 11th at the Building Trades Club, 2 Park Ave. A large turnout participated in the usual holiday good cheer and fun.

Features of Hoe Super-Offset Presses

-No. 4.

ACCURATE REGISTER



71 Customers

Nothing makes for contented lithography customers and continued good-will like the consistent delivery of accurately registered color work.

To provide the utmost customer satisfaction, register deviations have been guarded against scientifically on Hoe Super-Offset Presses. A rigidly-mounted sheet registering and slow down mechanism insures with unfailing accuracy hairline register at even the highest press speeds. On the two color press, both colors are printed against the same impression cylinder and are completed without change of grippers.

Smooth, even, cylinder rotation, an important factor contributing to accurate register, has been built into Hoe Super-Offset Presses, the composite result of several Hoe features of advanced press design.

You can gain maximum protection for the register of your color work with Hoe Super-Offset Presses

*There are many other features of design which combine to produce the "World's Finest Offset Press"... built by Hoe. They will be described on these pages during the following months. But, if you prefer, write now for the complete story.

R. H. General Offices

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New York City

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THE LABEL



COMES OF AGE

by S. K. DICKSTEIN

"The time has come," the walrus said,
"To speak of many things—
Of shoes and ships and sealing wax
And cabbages and kings."

FROM time immemorial almost to the present century, the label in its many incarnations served primarily as a means of identification or to establish authenticity. Confined to this sole use, the label remained just an ordinary commodity—a subject typifying the trite objects and institutions of the day.

In the couplet from "Alice in Wonderland" reproduced above, the author little dreamed that he was making an eloquent contribution to the history of labels. He speaks of sealing wax, a predecessor of the modern label, along with other random adjuncts of a commonplace society.

The metamorphosis of the label from its limited function of identifying to its glorious destiny as a vehicle for aggressive achievement and expression

in art is as thrilling as the development of modern industry itself.

Let us examine first the specific forms of the label's evolutionary existence by poring into its past so that we may understand the long way it has come to attain maturity.

The label was born of man's pride of possession and his yearning for self-expression. Prior to the invention of the art of writing, the only method of recording information was by the use of distinguishing marks. Today, the man who cannot sign his name makes a cross. The same cross has been found on articles antedating 4000 B. C.

Cattle branding is probably the survival of a custom that reaches into remote antiquity. The mark served a twofold purpose. It indicated possession and it certified origin, when given in trade.

Remains of Egyptian cultures have yielded many interesting examples of the label's sprawling infancy. As early as 3000 B. C. Egyptian wine merchants labeled their jugs with mud seals. Scarabs with personal names and titles were used widely for letters and personal possessions. Tablets presaging present day stickers were found bearing such inscriptions as, "The Royal Confidente, First Under Pepy V" (2500 B. C.).

After 1000 B. C. there are evidences of the use of wooden labels for mummies. About the same period, Egyptian doctors began to use bamboo containers for their concoctions. They were probably the first merchants of the patent medicine in labeled package form. A few recently acquired by the Metropolitan Museum of Art bear an inscription, "This is a remedy for swellings." Little did they know that they were setting in motion an industry that three thousand years later would cause a book to be written called "One Hundred Million Guinea Pigs" to refute the claims of their descendents.

From records of the ancient world of art, we learn that Inhoteb, the Michaelangelo of Egypt, labeled his statue of Zosua. From inscribed labels found embedded in bricks of Nile mud, we have evidences, also, of commercial labels. A number of them bear the names of pyramids. They are made of wood, alabaster, copper and an alloy of silver, gold and copper representing the material used in the construction and decoration of Pyramids and temples. More recent excavations yielded bricks bearing the manufacturer's mark.

China, too, contributed much to the development of the label. In 2698 B. C. the Chinese Emperor Hung To discovered the art of making pottery. The remains of this pottery bear identifications giving the name of the reigning sovereign, the name of the maker and the place of origin. The artists of China identified all their masterpieces with this type of information. Several paintings now shown at the Metropolitan Museum bear such legends as, "If you like my painting you may find me at the bridge of Man Chu."

That the label is a common heritage

of man is evidenced further by its independent development in Babylonia and Assyria. Tags made of clay were pressed upon string with which bales of goods were tied. Identification labels of the same nature were appended to animals and slaves. Clay tablets bearing written records were encased in boxes and baskets which were similarly labeled—to which inspiration we owe our elaborate filing systems.

The Adam of the modern tag was a stone in the shape of a heart with a hole provided for the insertion of a string. Assyria yields up many interesting examples of this type of tag dating back to 2000 B. C. Typical of those that have come down to us is one bearing the inscription, "Sheep Belonging to the Shepherd Lenmanhum."

In Europe the earliest use of identifying marks are attributed to Greek sculptors who chiseled their signatures, names and places of production on their works of art. Frequently labels in the form of sheets of lead were placed on statues of Infernal Deities and names of offenders were given in full.

During the Classic Period the marks of identification matched in artistic value the objects themselves. Among these may be found an anchor, a lyre, an image of Mercury and various floral patterns. The present mark that identifies "Brass by Chase" may be found on lamps from the Isle of Cyprus which bear the potter's name "Chiridonoo" or by "Charidonus."

The Roman Empire has contributed many similar inscriptions of identification not only on such objects as vases, silverware and glass but even on loaves of bread. The label on bread, you see, has an ancient lineage. The ruins of Pompeii have contributed a large number of jars containing the Roman delicacy—fish sauce. One bears this inscription, "Scaurus, Tunney Jelly Blossom Brand Put Up By Eutyches, Slave of Scaurus."

Murals reproduced on these pages, as well as all other illustrations, by courtesy of Ever Ready Label Corp.

Roman connoisseurs laid much stress on the source of their wines, cheeses and other delicacies which bore appropriate marks of origin and vintage.

In the race for prominence, Romans were among the first to sense the power of advertising. Perhaps the first written advertisements were used for publicizing lost or found articles. These announcements were a common sight on the streets of Rome and were known as "Libelli" which probably is the origin of the word "label."

The rise of free cities and the growth of competition among them resulted in a development of standards protected by the emblem of the city, usually the coat of arms. Perhaps the most important movement of the middle ages was the growth of guilds whose aim was an organized protest against exploitation and oppression. In some instances, the guilds grew to such importance in their relationship to the town that every product produced by the guild had to bear its mark, which acted, incidentally, as a seal of merit.

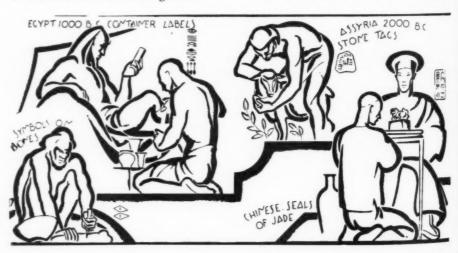
Tracing the label's development through the ancient period and into the middle ages, we note that until the fifteenth century the craftsman and merchant were one and the same person. As craftsman he would affix his mark to the goods and as merchant he would use that same mark on the bale in order to identify his merchandise for the illiterate warehouse man. Today, we recognize these marks as trade-marks but looking back over

600 years, we are inclined to believe that the proprietory mark and the production mark sometimes branded on the skin of animals or slaves, sometimes chiseled out of fine marble, sometimes impressed upon a piece of clay have to some extent served the purpose of the present day label.

The label in the middle ages began to enter politics and to taste of government control. Charles 5th, on the 16th of May, 1544, issued an edict concerning Flemish tapestries providing that the "master workman shall work upon one end and upon the bottom of said tapestry place a mark or symbol and such signs as the city may require, so that it may be known by the said mark of what city and what master said tapestry is a product." Infringers were punished by cutting off the right hand.

Elector Palatine issued an edict promising to hang any innkeeper who sold ordinary wine labeled as Rudesheimer. By which we are led to believe that bootlegging and substituting is an old game and that the liquor label troubles of today are not a special affliction of repeal.

Wine labeling is a story in itself. Originally wine labels were referred to as bottle tickets. In the early 18th century, a favorite method of designating contents consisted of encircling the base of the neck of the bottle with a hoop of ivory. Some 50 years later this label was reproduced in silver, so that wine labels in the 18th century at-



tained great intrinsic value and offered the artistic craftsman a special vehicle for the expression of his skill.

In the 18th century identification marks began to acquire a distinct social significance. Wealthy merchants would donate sums of money to churches and monasteries and then place inside of these the same mark they used on their goods and bales.

Sealing wax which was later to be immortalized in "Alice in Wonderland" served to authenticate edicts and communications by the embedded mark impressed by rings on royal fingers. To this day sealing wax still has its uses—in sealing and authenticating

The use of merchants' marks in navigation was a definite attempt to protect the merchant from the loss of his merchandise, through registry of his identification mark. The Gold Book of Merchants of Lubeck gives besides the names of its members, the mark of each member. Goods from wrecked ships washed ashore were restored to their owners with the aid of merchants' marks. Some of the marks were painted on the bale while others were in the form of lead seals fastened by means of a cord. Here we see seeds of the modern shipping label.

After the invention of printing, the use of the identification marks increased to a very considerable extent and gradually became self-conscious of its graphic appearance. The highly ornamental book marks used today for

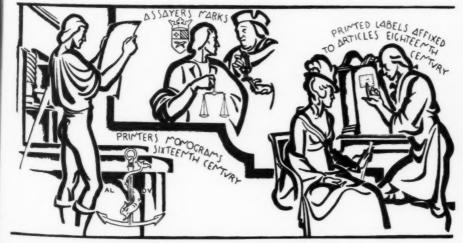
decorative purposes date back to the very beginning of printing when printers first adopted these as a means of protection against the piracy of the day. The dolphin and the anchor of Aldus, the monogram of Caxton, are the familiar examples.

Faint glimmering of the label in the modern form as we know it began to be evident at the beginning of the 19th century. A number of retailers and woolen mills in England began using tags to mark their goods. In the shipping end of every business left-over card boards were used for direction labels. These however, did not hold and as a result the merchandise often went astray.

The middle of the 19th century brought with it an increasing momentum in the label evolution. In 1840, the English Government had already printed the first adhesive postage stamp, the famous penny black of Great Britain. About the same year at the McLaurin plant in Scotland the first machine ever used to gum paper was invented and installed. In 1854 Dennison (U.S.A.) invented the first machine to turn out tags, and in 1863 the reinforced hole, with paper washers on each side, was introduced. In 1890 a man named Stratton, in the United States, designed the first shipping label printed with red borders.

Then came even still more rapid strides. At the turn of the century, the label rubbed its eyes, looked around and said, "Where am I? What have I





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been doing all these years? I must be going"—and go it did! It fell immediately in line with every forward step of industry and invention. It insinuated itself into every function of the commercial world.

Today, in the air, in the mails, on express packages, on stationery, on literature, on boxes, bottles and cans in places public and private, labels are "going places and doing things." Executed in pen and ink, pastels and brush, labels are achieving new summits in the world of Graphic Arts.

Today, the label is playing a role in six major categories of commercial activity — shipping, packaging, instruction, production, specialty and advertising.

In connection with this broad classification and the development of the modern label in each category, the name of Sidney Hollaender might be cited as one who recognized the possibilities of the label's versatility in every phase of commercial achievement. His work in bringing the label out of a humdrum existence and making it live and breathe both in utility and in graphic appeal constitutes an exciting chapter in the label's history covering the last quarter century. More than that, he applied his merchandising genius to "selling" the use of modern labels to industries and businesses to whom the modern label as a policy of achievement had never occurred.

Let us now examine each of the six categories referred to above and see how the label of today functionsineach of them:

The Shipping Label

1—Shipping label today is used for addressing, for handling instruction for shipping instructions for general routing and for pre-addressing. It therefore has plus value and gives plus service. It not only bears forwarding information but very often incorporates in its design various caution directions, postmaster notices and advertising slogans. Special shipping labels have even been designed for the three

types of express shipments so that the shipper can attach a label to his package and automatically supply all information for its handling.

Packaging Label

2—Packaging label is used for identification, for "user" instructions and to enhance the appearance of a package. This type of label is usually attached to package or merchandise. Its graphic possibilities range from the ordinary lin-o-type directions of "how to use" to the colorful modernistic works of art seen on exclusive containers of perfume and liquors. They run the full gamut of artistic treatment in size, shape, color, illustrative and typographical design.

Instruction Label

3—Instruction label is used in shipping, in packaging, in production and in specialty operations where a specific direction is to be followed. Instruction being the chief function of such labels, art and type are simple and dynamic—quick legibility being the object.

Production Label

4—Production label is used for record keeping, for scheduling, for identifying, for routing and for general operations within the manufacturing plant. Here, too, simplicity and legibility dictate the graphic format.

Specialty Label

5—Specialty label as the name implies is used for special and unusual activities. Chief of these are collection stickers, filing labels, addressing stickers and gummed seals for all manner of special uses.

Advertising Label

6—But most important of all the label today has come of age as an ADVERTISING medium. Independently and in conjunction with other standard media, the label is now bearing its load in performing the advertis-

LABELS

ing job of modern business. From the humble service of announcing a change in address or telephone to the function of actually selling merchandise, the label today is performing along the same lines as the newspaper, the magazine, the radio, the billboard and the car-card. But more than that, it augments all of these media by merchandising the advertising program to all concerned. On letterheads, envelopes, literature, products and packages, the label rides free and tells the world about new radio programs, merchandising events, conventions, expositions and even goes as far as getting the order by dint of its friendly persistence. Graphically, too, the advertising label has taken its place with the finest of standard printed media. It has no limitations as far as technical execution is concerned. It has limitless possibilities in lay-out, in the use of color, and in the newer graphic techniques. Commercial art as evidenced by the effects achieved in the poster stamp finds a substantial vehicle for its highest expression in the modern

From the original cross that served as an identification mark in prehistoric civilizations to its versatile graphic techniques of today, the label has come a long way. But now, it stands forth in full maturity. It is not to be ignored by any organization which is keen and alert to efficiency and progress.

New IPI Phone
Number

Telephone number of International Printing Ink Corp., 75 Varick St., New York, is now WAlker 5-7700.

Bainbridge Moves

Philip M. Bainbridge, distributor of Goodrich offset blankets, has moved to larger quarters at 95 Madison Ave., New York. Address was formerly 37 E. 28th St.

Editors Can Hold Down Lithographing Cost

HOUSE organs are sold on a fairly close basis and by observing the following suggestions an editor can eliminate much needless work for the lithographer and simplify operations which in turn will hold down costs.

1. Edit all copy carefully so that number of changes on proofs will be kept at a minimum.

2. Wherever possible and logical, write all headlines that are to be hand-set on sheets separate from the text matter, as both go to different departments for setting.

3. Where you have a preference as to type, consult the type specimen book, and mark the type as to size, bold or light, roman or italic, flush left, centered, or flush right.

4. Where copy is profusely edited or made complex with editing, interlineations, and deletions, it helps greatly to have it re-typed in your office. This makes "clearer sailing" for compositors and reduces chance for error.

5. Try to have all cuts on hand at same time ads (or page make-up) is desired. It is time-wasting and expensive to leave "holes" for missing material and place them in the pages later on.

6. Hold the set of white proofs on which you are marking corrections, until all members of your organization who ordinarily pass on proofs, see them. This eliminates compositors having to correct galley material several times, requires less handling, and greater accuracy, as well as less proofing.

7. Give lithographer a complete pasted-up dummy, or practically complete. Don't send pages partially dummied up, which must be spaced out to allow for the missing material. This takes as much or more time as putting in the type, causes tying up the pages oftener, more proofing, and lost motion all around.

I Like Tricks

(Continued from Page 35)

issue of the magazine to form a six page folder. Brightly colored envelopes were used for this folder and a circular opening was cut in the face of the envelope through which showed the girl's head on the front cover to make an attractive, inviting package as it arrived at a man's desk. These were delivered by telegraph boys to avoid postal regulation difficulties and to get the folders right into the hands of the individuals for whom they were intended.

Another type of trick comes from Redbook. It is one which I think a lot of people like. From time to time Redbook reprints in permanent book form some outstanding novel that has been published in the magazine. Most of us like to have things given to us, so this promotion trick not only calls attention to the quality of the fiction appearing in Redbook, but creates a friendly feeling towards the magazine.

This brings us to the question of where the orthodox "good idea" ends and "trickiness" begins. Frankly I don't know, because it all depends upon the individual who sits in judgment. To my mind it doesn't matter where you draw the line so long as sophomoric rules do not sap the life, sparkle and effectiveness of promotional effort.

There have been many outstanding and effective promotion campaigns that have derived their strength from good copy, good artwork and all the other orthodox tools of promotion. On the other hand those campaigns that have been spiced with tricks having intelligent purpose seem to me to have a truly remarkable capacity for penetrating human consciousness and lasting in memory.

For this reason my parting wish for all good fellows in sales promotion work is that they may be forever delivered from Lord High Executioners of Good Ideas who naïvely believe that all tricks are bad!

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THE BLOWUP

A Valuable Merchandising Aid

TO the buyer of advertising materials—especially the man who seeks ways and means of expanding his returns from dealer aids—is heartily recommended investigation of that powerful point-of-sale instrument, the "blowup." Practical experience over a period of years has indicated that here is a dominant sales stimulant, frequently overlooked in the merchandising scheme.

The blowup is of particular importance to the advertiser who uses display space in national magazines and who wishes a practical, inexpensive tieup between his national advertising and his dealers' points of sale.

It isn't often that an advertising department can gather first-hand facts regarding the potency of its dealer sales helps, but as a result of careful observation in the field, many advertisers report that the blowup is one sales aid that is employed to best advantage by dealers. It has been found that this type of "stickup" registers close to 100% with our dealers.

The giant reproductions of national advertisements that are sent out to dealers every month possess most of the attributes of the ideal merchandising display unit. These blowups are simple to produce, they repeat the message of the national advertising impressively and in full color at the actual point of purchase and, best of all, they are comparatively economical to produce.

There is no artwork to be charged off against the blowup. For original copy the lithographer is simply furnished with a black and white proof of the magazine advertisement, plus a set of color proofs which are followed for color. The blowup possesses maximum flexibility. It can be turned out in units of size ranging from 19 x 25 to

38 x 50. The unit cost naturally depends on size of run, but quantities as low as 300 are often warrented. Maximum runs frequently reach thirty and forty thousand.

Dealers find the blowup easy to use. They simply hang them in their windows and the appeal of these gigantic multi-color ads have won such acceptance with dealers that many remain in showroom windows for several months. Incidentally, the reverse side of the blowup can easily be utilized for a dealer message.

While the experience of one advertiser interviewed has been limited strictly to the refrigerator field, there are many regular users of this medium—as enthusiastic as he is—in other fields. Indeed, an impressive list of

national advertisers could be set down as boosters of the giant reproduction.

From a distribution standpoint the blowup is a simple unit to handle. It can be folded or rolled in tubes and mailed cheaply.

Many advertisers have called on the blowup to help them out when a special sales situation cropped up, calling for immediate, speedy action. This has occurred, for example, in the drug field, where special deals are often lined up. What better medium can the manufacturer employ to repeat his "special offer" as advertised in a national magazine, than to tell his same story—even more impressively—at the very point the customer can make his purchase?

Fitted into its proper place in the merchandising program, the blowup stands out as a fruitful investment, a "plus" effort that expands the circulation you buy in a national magazine at only a small fraction of the cost of the original display medium.

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Introducing the Kiddiegram



Tom Lamb, well known industrial designer and creator of many children's toys, is shown here with the original of the new "Kiddiegram," created for Western Union. This series permits the sending of messages for children—invitations to parties, pep-ups during illness, admonitions to behave, etc. David B. Hill's Studio is the art agency for the telegraph company

Purchasing in a Lithographic Establishment

By Simon J. Worms

Public Accountant

The function of purchasing in a lithographic establishment is a very important one. It is one of the primary functions in business and involves the buying of materials and supplies most advantageously for the proper conduct of the business. The business of buying is a complicated one and it entails great skill and tact on the part of the individual performing that task.

The work of the purchasing agent has evolved through the years from one of minor importance to that of major significance. The purchasing agent, in his role of buying, can, with the aid of proper technique and study aid materially in the accumulation of a profit for the organization.

The philosophy of correct purchasing consists in getting the right materials, at the right time, in proper quantities and at as little cost as possible. To attain this end, the purchasing agent must have a proper combination of the following:

- 1. Technical knowledge of his product.
- 2. Practical judgment in purchasing which may include foresight, initiative, and ability.
- 3. Knowledge of his sources of supply.
- 4. Knowledge of market conditions.
- 5. Good common sense.

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The factors which may determine the buying of a particular item are:

- The appropriateness of the article for the use for which it is intended.
- 2. The quality of the article.
- 3. The service, insofar as delivery is concerned, which the supplier can give.
- The price of the commodity must be in line with similar articles in the prevailing market conditions.

Financial Aspects of Purchasing

a. Knowledge of Finances of the Company

To purchase intelligently, the purchasing agent should know the financial resources of his company. This is important for in that way, he can plan his purchasing activities for standard products over a period of time so that the bills for these purchases may be discounted and the outlay of funds will not be too great at the time so that current production cost will not be hampered.

The purchase on a contract basis with the privilege of withdrawal against this contract and paid as withdrawn is a form of purchase whereby this factor of purchasing may be achieved.

b. Single or Various Sources of Supply

Purchasing from a single or very few sources of supply may be desirous under certain conditions. The advantages under this procedure are that credit will be extended more freely and the service obtained may be greater.

However, if only these few sources of supply are maintained, the firm may not secure the benefit of having a number of sellers compete for the business and thereby be able to save in the matter of lower prices.

There is also the possibility that the single source of supply may be cut off through no fault of the buyer in which case the firm would have to secure another vendor. This state of affairs might cause considerable expense due to the delay in securing another source and resulting expenses in the factory.

This shows the necessity of always having alternate sources of supply, both for securing a competitive price and in case of need.

c. Terms in Buying

The terms offered may, at times, vitally affect the purchasing of an article. For instance, a company much pressed for working capital will look to those dealers who are willing to extend liberal credit. The result may be a higher unit price and the buyer is really compelled to do business with those vendors who will supply this additional credit.

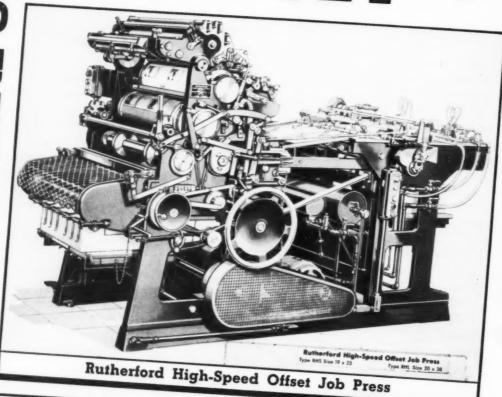
The purchaser who can always take cash discounts is the one who will receive real bargains. A skilful purchaser will always be able to get something better than the unskilful one in the matter of terms.

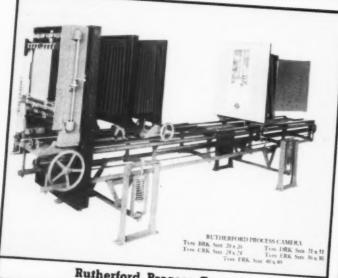
Cash discounts represent a very high rate of interest return per annum for the prompt payment of invoices within the discount period. The interest returns may be seen from the following tabulation:

Net Payment	Discount Payment	Cash	Equivalent Per
Period	Period	Discount	Cent Per Annum
30 days	10 days	1%	18
60 days	10 days	1%	71/5
90 days	10 days	1%	$4\frac{1}{2}$
30 days	10 days	2%	36
60 days	10 days	2%	142/5
90 days	10 days	2%	9
30 days	10 days	3%	54
60 days	10 days	3%	21 3/5
90 days	10 days	3%	131/2

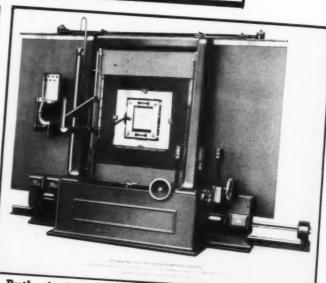
(Continued on page 61)

OFFSET





Rutherford Process Camera



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Rutherford Precision Photo-Composing Machine

RUTHERFORD MACHINERY COMPANY

DIVISION . GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, NEW YORK CHICAGO » SAN FRANCISCO

GENERAL PRINTING INK CORPORATION --- DIVISIONS: American Printing Ink Co., Eagle Printing Ink Co.,

Fuchs & Lang Mfg. Co., Geo. H. Morrill Co., Sigmund Ullman Co., Sun Chemical & Color Co.

Copyright Questions Answered

THE law of copyright, an important subject with which few editors are familiar, is interpreted in the following analysis by M. J. Stanton, general counsel of Rand McNally & Co., Chicago, who has spent the major part of his legal career specializing in this field.

1. What may be the penalty for infringing a copyright by reprinting an article in one magazine that was published in another magazine, but not copyrighted as a separate article?

Answer: The article need not be separately copyrighted. If the first publication carried a proper copyright notice on the title page, or elsewhere, the entire contents of the magazine were covered. Penalty is as follows: "in lieu" damages have been set by the U. S. Supreme Court at not less than \$250. Damages due to loss of profits may also be claimed. Minimum \$250, and a larger sum depending on the discretion of the court.

2. What procedure should be followed if some other publication copies an article originally published in your magazine?

Answer: Customary procedure in this case is to write a letter to the editor, calling attention to the infringement, and, perhaps, suggesting damages (depending on the value of the article to the copyright holder.) Federal courts have jurisdiction in copyright cases and litigation is therefore expensive. If the infringement is not serious, it is always best to secure a settlement of some kind, with agreement to cease infringement, and thereby avoid court action.

3. What is the process of fixing damages in a copyright case as accepted by the court?

Answer: Damages may either take the form of loss of profits by the copyright holder, or loss due to profits made by the infringer. Damages may be awarded of \$1 for each infringing copy made or distributed, with a minimum of \$250 and maximum of \$5000.

The maximum may be increased at the discretion of the court if infringement is not stopped immediately, providing, of course, proper notice is given by copyright holder. (An exception applies to photographs, penalty for infringement of which is minimum of \$50 and maximum of \$200.) Wilful infringement may incur a fine of \$1,000 or one year in jail, or both, this penalty being designed to prevent habitual and constant infringement.

Innocence is no excuse. Publication of a copyrighted article, even though the publisher had no knowledge of the copyright, constitutes infringement. Due to the fact that this interpretation places unfair responsibility on the publisher, bills have been recently introduced in Congress to remedy the situation.

4. If the editor of one paper requests permission from the editor of another for reprinting a story published in a copyrighted issue, what form should be used to grant such permission in order to protect both papers?

Answer: So far as the editor granting the permission is concerned, this depends largely on his contract with the author of the article. If the author also holds a copyright, the editor cannot give permission for reproduction without the author's consent. Unless this consent is secured, the said publication printing the article would be liable.

5. If a form has been copyrighted, and then reproduced by someone else without the copyright notice being printed on the form, is then reprinted in a magazine, is the latter subject to penalty for infringing a copyright

about which the editor knew nothing?

Answer: Yes, the publication would be an innocent infringer. The words only, not the physical shape of forms are copyrighted. To be protected in this case, the editor should obtain a written agreement or contract from the author.

6. When is it wise to copyright an individual article in addition to the copyright on the magazine as a whole?

Answer: This depends on the wishes of the author, or the editor's contract with him. If the author, either for his own protection or personal reasons, desires individual copyright, proper notice should be printed with the article. If the magazine does not itself copyright its contents, then care should be taken to determine the author's wishes because if the article is published with no notice of any kind it goes into the public domain and the author loses his future rights. Until publication, however, the author has common law rights, providing he can prove authorship.

7. If the owner of a copyrighted form sends a copy of it with a complete description to the editor and asks him to print the form, what precaution should be taken in order to prevent readers from infringement, or is it wise to publish such a form at all?

Answer: If the copyright proprietor has given permission for publication, it is perfectly safe. However, it is wise to print a copyright notice on the form. If the form happens to be one used in office record-keeping or accounting, a reader may make copies of it for personal use in the office. However, by so doing he is subject to penalty for infringement, as no one but the copyright holder has the right to make copies.

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WESEL

(Continued from page 57)

Essentials for Efficient Purchasing

The fundamental requirements for efficient purchasing

- 1. Specifying the right product.
- 2. Buying the product desired on the best terms as to price and delivery.
- 3. Insuring that the product received is as specified.

The use of complete or standard specifications will aid in carrying out these requirements. The supplier will have a definite product to supply the purchaser and the purchaser may check this product against the order when it is received. Thus, the material will be of the desired standard for the manufacturing process and the curtailment of production due to faulty material will de eliminated.

Purchasing Data

The purchasing agent should keep sufficient data in his files so that he may purchase providently and quickly. Some of the following records may aid in the purchasing of materials and supplies:

- 1. Record of sources of supply.
- 2. Index by suppliers names of supplies which may be furnished.
- 3. Comparison of quotations.
- 4. Classified record of quotations.

a. The record of sources of supply may be kept on 3" x 5" file cards. For instance, there may be a card under the caption of "Lithographic Inks" or "Transfer Supplies." Under this caption, would be a list of the various suppliers of Lithographic Inks or Transfer Supplies. The names of these suppliers may be obtained from the various trade magazines, catalogues, advertising literature, or from the actual calls made by salesmen. In this way, the buyer will have a ready index of vendors for any of the products which he may require. This little procedure will save him considerable time and effort when looking for a source of supply.

b. The index by suppliers names of supplies which may be purchased may also take the form of small 3" x 5" cards. Each card would bear the name of a supply house such as Fuchs & Lang Manufacturing Co. or Senefelder Co. Thereunder, would be listed in detail the various supplies and materials which these houses are capable of supplying. Thus, in this way the purchasing agent has a double set of files from which he may secure the sources of supply for his purchases.

c. Another record which he may keep is a comparison of quotations. For instance, he may inquire from three different sources of supply as to the prices, terms and delivery on a particular material. When these quotations are received, he may list these on a form in the following manner:

ITEM TO BE PURCHASED

Name of Price Terms F.O.B. Delivery Past Supplier Quoted Quoted Point Promised Experience

In this way, he will have before him a complete picture of the various quotations and the relative factors which will determine his action in the matter. The supplier offering the best combination of these factors may then receive the order.

d. Another record which the purchasing agent may use is that of a classified record of quotations. This record might take the following form:

ITEM PURCHASED

Date Name of Supplier Price Per Quantity Service Remarks
Unit Ordered

On this form, each time the particular article was purchased, a notation would be made to indicate the date purchased, from whom it was purchased, the price paid, the quantity ordered, the service received, and any other pertinent facts.

Thus, in this way, the purchasing agent has before him a complete record of the past transactions on that particular material or supply. He may determine from this record the quantity purchased within a stated period and thereby be in a position to purchase on a contract or volume basis.

He can determine from this record the trend of prices as well as information relating to the vendors such as inferior quality products, or unfulfilled promises which the supplier may have given in filling the order.

Procedure in Purchasing

The purchasing department may consist of one or more individuals, depending upon the size of the organization. The purchasing may be centralized under a single head, localized under several heads, or partly centralized and partly localized.

The purchasing procedure evolves in the following manner:

- 1. Discovery of the need of the material, which may be caused by the depletion of the stock or by the receipt of an order which involves the purchase of new or special materials.
- 2. The preparation of the purchase requisition, which authority may be delegated to one or more individuals.

(Continued on page 63)

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- Opportunities for business?

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- 3. Submitting inquiries to suppliers to obtain quotations on the materials involved.
- 4. Placing the order or contract with the supplier for the materials or supplies.
- Following up the order to obtain the desired delivery, if there seems to be a delay or if the supplies are needed urgently.
- 6. Inspection of the materials when received to check them as to quantity and quality. This would necessitate a comparison with the copy of the original purchase order to ascertain these facts.
- 7. Checking of the vendor's invoice to determine if the correct prices and quantities were indicated and also the correct F. O. B. point maintained in the trans-

To fulfill these requirements the purchasing department may by the use of additional purchase order forms advise the accounting, receiving, and stores departments that it has placed an order for certain materials.

The copy for the receiving department would indicate only the quantity and quality of materials to be expected and not the prices. This will aid them in checking the materials when they arrive.

The copy for the stores department would also indicate only the quantity and quality of materials ordered so that they may know that certain materials have been ordered and to expect their delivery.

The accounting department may use its copy to check against the invoice for the proper prices, quantities and terms in conjunction with the receiving report of the delivery of these materials.

The various requisites and procedures of the purchasing function, as set forth heretofore, may vary in each organization, depending upon the size and volume of purchases. However, these requisites and procedures should be adopted in some form because the results obtained therefrom will greatly aid in the advancement of that company, both from the monetary as well as management viewpoints.

In closing, let me say that any purchasing department should as an ideal, set before itself the following goals:

- 1. Obtain the right amount of material.
- 2. Obtain the right kind and quality of material.
- 3. Obtain the lowest price available.
- 4. Have the material on hand when it is wanted, where it is wanted, and in the condition wanted.

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A BUYER'S TEN HINTS TO SALESMEN

- Be certain the buyer knows your name and affiliation. It doesn't hurt to tell him both until he knows you well.
- 2. If you expect your samples to impress the prospect, be sure they hit the applications he needs.
- 3. Personalize your company and let the buyer feel you are part of it and not an outsider.
- 4. Don't exaggerate. Confidence in a salesman's statements is the buyer's best purchasing guide.

 5. Give the hunger credit for some intelligence. Ourself
- 5. Give the buyer credit for some intelligence. Overselling will lessen his interest in the salesman's story.
- 6. Cultivate the buyer's friendship by making a sincere effort to help him—with service or information.
- 7. Be a good listener as well as a good talker. The buyer may have something to say, too, and common courtesy demands that you pay attention to him.
- Remove yourself from the run-of-the-mill variety of salesmen by catering to the buyer with little things.
- Don't overstay your visit. It's time to leave when the prospect gives evidence of being bored.
- 10. Look for new business in the unexplored spot as well as the well worn pathway to the prominent buyer's office.

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These films are made by a special process which we have developed and contain a wider range of tones than is possible with wet plate.

We can drop out any value that is the value of white paper. For many kinds of work this is a big saving as it saves outlining with opaque.

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For the present, the maximum size is $13\frac{1}{2}$ by $16\frac{1}{2}$ with 133 line screen.

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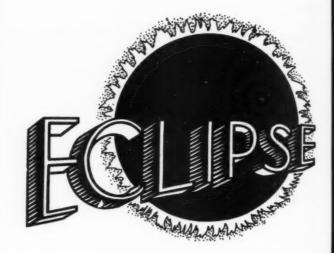
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\$25 \$50 \$75 \$100 \$125 \$150 \$175 \$200 \$225 \$250

A Salesman's Post Mortem

Did I spend the first five minutes of the interview agreeing with my prespect that business conditions are rotten?

Did I talk to him about his needs . . . or about my product?
Did I tell him at least one good story about customers who have successfully used our product or plan?

Did I give him an opportunity to tell me about his situa-

tion ... or did I monopolize the conversation?

Did I talk to him in terms of the profits our product or plan will give him, or did I frighten him away by too great an emphasis on cost?

Did I give him any real reasons for buying now besides the rite. "I sure need the business" or "You really ought to buy

some of this"?

Did I high-pressure him with a real sales idea or try to wear down his resistance by a stubborn resistance to leaving?

Did I give him at least three opportunities to say "yes"?

The Third Ingredient

Since the birth of advertising, all business has been divided into two parts; the customers you have, and the customers you want. Each has a part in the future success of your merchandising plans.

Surely you've noticed how advertising is generally addressed to the potential purchaser. Why? Granted, the new user of your product is greatly to be desired. Granted, there are more people not buying what you have to sell—than there are buying it.

Your present customers are spending the money which keeps your business going. They are the preferred group because they already know your product. Others don't.

In almost every instance, a customer gained is a customer lost—to a competitor. Your product promotion makes a customer change brands. Your competitor's product promotion encourages customers to change brands, too! From yours to his! Don't ever forget that.

The customers you have are your best friends. They came from someone else to you because you sold them. That proves they can change their minds—and they will again unless you constantly keep before them the reasons why they shouldn't!

So it's time we corrected the rule of two: All business is divided into three parts—

- 1. The customers you want.
- 2. The customers you have.
- 3. The customers you keep.

Of these, the last is most important.

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monthly salary1 5		and prior to age 65								
MELL	rryi	5	10	15	20	25	30	35	40	45
\$25	***	3	\$15.00	\$16.25	\$17.50	\$18.75	\$20.00	\$21.25	\$22.50	\$23.78
\$50		15.00	17.50	20.00	22.50	25.00	27.50	30.00	32.50	35.0
175		16.25	20.00	23.75	27.50	31.25	35.00	38.75	42.50	46.2
1100		17.50	22.50	27.50	32.50	37.50	42.50	47.50	51.25	53.7
1125		18.75	25.00	31.25	37.50	43.75	50.00	53.13	56.25	59.3
1150		20.00	27.50	35.00	42.50	50.00	53.75	57.50	61.25	65.0
1175		21.25	30.00	38.75	47.50	53.13	57.50	61.88	66.25	70.6
1200		22.50	32.50	42.50	51.25	56.25	61.25	66.25	71.25	76.2
225		23.75	35.00	46.25	53.75	59.38	65.00	70.63	76.25	81.8
250		25.00	37.50	50.00	56.25	62.50	68.75	75.00	81.25	85.0

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More than 200 Schools Will Compete

Fred J. Hartman, Director of The National Graphic Arts Education Guild, and Harry L. Gage, Vice-president of the Mergenthaler Linotype Company, Inc., will head up the Contest Committee and Jury, respectively, for the IPI Essay Contest on Color. Others on these committees include representatives from all branches of the Graphic Arts and men prominent in the field of Graphic Arts education.

This competition, announced last month, is being conducted in conjunction with The National Graphic Arts Education Guild. It offers a number of prizes, both local and national, to high school students of printing throughout the United States and Canada for the best essays on the subject, "The Importance of Color in Printing." The national winner is to receive a \$400 scholarship to Carnegie Tech's Printing Institute, a trip to New York, and a job at IPI when he finishes his training.

Two hundred and forty-one schools representing several thousand individual entries from both technical institutions and public high schools with printing courses have asked to compete. Papers will be judged locally for a preliminary competition, and the authors of the three best essays at each school will receive certificates of award and sets of the books, "Three Monographs on Color." This presentation will be coincident with Printing Education Week, January 15–22. The best essay from each school will be mailed in to the national committee. The prize winners in this judging will be announced in February.

Members of the jury are: Chairman, Harry L. Gage, Vice-president, Mergenthaler Linotype Company, Inc.; Charles R. Conquergood, Vice-president, Canada Printing Ink Company, Ltd.; John H. Finley, Associate Editor, "New York Times"; W. A. Kittredge, R. R. Donnelly and Sons Company, Inc.; Rudolph Ruzicka, Artist, New York City; H. E. Sterling, Professor of Advertising Design, Carnegie Institute of Technology.

Besides the judges, the contest committee includes: Chairman, Fred J. Hartman, Educational Director, The National Graphic Arts Education Guild; Earl R. Britt, President, United Typothetae of America, Inc.; V. Winfield Challenger, Director of Printing, N. W. Ayer & Son, Inc.; John H. Chambers, Director of the Bureau of Education, International Typographical Union, Indianapolis, Indiana; Glen U. Cleeton, Head of Department

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of Printing, Carnegie Institute of Technology; Thomas E. Dunwody, Director, Technical Trade School; Louis Flader, Commissioner, American Photo-Engravers Association; J. L. Frazier, Editor, "The Inland Printer"; duVal R. Goldthwaite, President, The International Printing Ink Corporation; Arthur C. Hardy, Professor of Optics and Photography, Massachusetts Institute of Technology; Fred W. Hoch, Chairman, Education Commission. International Association of Clubs of Printing House Craftsmen; Henry W. Kent, President, American Institute of Graphic Arts; D. J. MacDonald, Educational Director, Lithographic Technical Foundation, Inc.; R. G. Macdonald, Secretary, Technical Association of the Pulp and Paper Industry; John Clyde Oswald, The Gregg Publishing Company, New York City; L. B. Siegfried, Editor, "The American Printer"; Ernest F. Trotter, Editor, "Printing."

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(Continued from page 21)

of times. You want to put over the fact that you and your house can serve him and serve him well. You might just make an assertion—you could also impress him through the following:

Secure the Hindoo paper trick (any magic store carries it, and once you know the secret you can make up more sets yourself. The cost is around ten cents.) At the end of a sales interview, you might say:

"Mr. Jones, I am going to consult an oracle. On this slip of paper, I write the question 'The answer to all of Mr. Jones' reproduction requirements.' Now I take this package of folded papers, one colored sheet, smaller than the other. Here we are at the last sheet, which looks like something the druggist uses for a dose of powder. I open it, insert the slip of paper, fold it up, fold up all of the other sheets. Before your eyes, I reopen each fold. Here we are to the smallest again. Suppose you open it and read the answer."

Mr. Jones does so to discover that the slip of paper has disappeared, and in its stead is the salesman's business card! The presentation will be remembered.



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THE SUREST way to weld together into one strong industry the many small and medium size plants installing lithographic equipment, is to make available to these plants information which will help build solid, profitable units. No industry can be strong unless the units thereof are healthy. Much strength comes from avoiding the mistakes of others who have already traveled this way.

For three years The National Association of Photo-Lithographers and its regional units, have studied costs, production standards, trade practices, stabilization, advertising, sales promotion and selling for the purpose of serving the industry.

As a result of this activity many worthwhile benefits have been established, all of which are available to any owner of lithographic equipment. This vitally important data includes such information as:

- Cost forms designed especially for the photo-lithographic industry.
- 2. Economic Hourly Costs for equipment used in the industry.
- 3. Production Standards for equipment used in the industry.
- 4. A series of lectures delivered in sessions held in New York and Philadelphia on Selling Photo-Lithography and Estimating. This valuable material has been lithographed in four, eight and sixteen page booklet form, punched for a ring binder. These lessons con-

tain a mass of information helpful to salesmen and other personnel in the plant.

- A wealth of other data on equipment and supplies offered for sale, on legislation or rulings, etc., etc., which tend to affect photo-lithographers adversely.
- 6. A year's subscription to The Photo-Lithographer, a lithographed publication which has grown from a four-page folder to a position of leadership. Each issue is replete with information of much value to the photo-lithographer. The publication's aim is to increase sales, efficiency, and quality. Its rapid growth is eloquent proof of its importance to the entire industry.

So as to further organize the industry and press on with the work started, the association has set low membership dues. All of the information listed in this message is available under the following membership dues:

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All dues are payable Quarterly. Minimum Dues per Annum are \$25.00; exclusive of initiation fee of \$15.00. Maximum Dues are \$250.00.

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APPLICATION FOR MEMBERSHIP

We hereby make application for enrollment as an Active Member in The National Association of Photo-Lithographers, and if elected, agree to abide by its By-Laws and support its objects and interest as far as our time and ability will permit.

We enclose herewith \$.....as dues, it being understood that of this amount \$3.00 is payment for one year's subscription to The Photo-Lithographer.

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LITHOGRAPHIC ABSTRACTS

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Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Photography and Color Correction

How to Secure Color Contrast in Reproduction. M. Leeden. Modern Lithographer and Offset Printer 32, No. 9, Sept. 1936, p. 193. The author discusses briefly methods of securing contrast in monochrome reproductions of colored copy.

Copy for Offset-Camera Work. E. J. Baker. Inland Printer 97, No. 6, Sept. 1936, pp. 79-80. The latitude permitted and the precautions required in making copy for photo-offset work are discussed. Means for improving copy, and a method of calculating reduction proportions are included.

Reproduction Proofs. R. Bacon. Photo-Lithographer 4, No. 9, Sept. 1936, pp. 24-5, 55. Careful preparation of type proofs greatly improves photographic reproductions for use in lithography and gravure. Dull coated paper, ivory, or a blue photographing white should be used to avoid halation and to obtain sharp printing edges, and type must be clean and perfect. Ink of good quality more than pays for itself in its lower tendency to mound and run over the edges of the type face. Ink should be stiff, non-glossy and non-scratch. The form should be cleaned after every four or five proofs. Brushing the edges of piled paper after cutting will lower lint troubles. Special methods of making the press ready, of pulling the proof, and of photographing the proof are discussed.

Dot Etching in Lithography. J. S. Mertle. Photo-Lithographer 4, No. 9, Sept. 1936, pp. 154, 156, 163-5, 167. Dot etching eliminates the possibilities of error involved in the older methods of lithographic tone control and makes possible the production of color work with only three or four printings. The article takes up the necessary photographic procedure and method of etching the positives, and includes formulas for the solutions.

(Continued on page 83)

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Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y. (Continued from page 81)

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Photographic Fog. W. B. Shields. Camera (Phila.) 52: 245-6, April, 1936. Fog is classified as local or general. Local fog may be caused by leaks in the bellows, the plate holders, or the camera proper. Methods of repairing these defects are given. General fog, over the entire plate, may be caused by poor safelights, aerial fog owing to the action of air upon wet negatives while out of the developer for examination, and chemical fog of faulty processing apparatus. Dichroic fog and fog caused by out-of-date materials are also discussed. (Monthly Abstract Bulletin of Eastman Kodak Company 22, p. 152 (1936).)

Planographic Printing Surfaces and Plate Preparation

Photo-Mechanical Printing Surfaces. Morland & Impey, Ltd., and A. G. Rendall. British Patent No. 449,772 (1936). Deep-etch lithographic printing plates are prepared by exposing to light a colloid surface impregnated with a water-soluble organic ferric salt which renders the colloid insoluble but allows the colloid to return to the soluble state when exposed to light. A zinc or aluminum support is coated with a layer of gelatin and bathed in a solution of ferric tartrate. The plate is then exposed under a negative and developed with water to which glycerine or calcium chloride may be added to restrain the solvent action. The plate is then etched with aqueous or alcoholic ferric chloride. If desired, the development and etching may be carried out simultaneously using aqueous ferric chloride. In place of ferric tartrate, ferric ammonium citrate may be used and the gelatin may be replaced by gum, glue, or albumen. The colloid may be uniformly hardened with formaldehyde before use and may be tinted with an organic dye.

Planographic Printing Surfaces. H. Wieneke. British Patent No. 448,520 (1936). Drawings, written matter, and the like are reproduced by making the drawing with a dry drawing pencil, crayon, chalk, or the like which contains tanning material such as chrome alum, alum or other salts of aluminum, or tannin, pressing the drawing on to a moistened layer of gelatine or other colloid capable of being tanned to produce a tanned image in the colloid layer, and producing copies by inking the moist colloid layer with greasy ink and either using it for direct printing or for printing on to zinc or stone which is used in the production of copies in the usual way.

Accurate Press Adjustments and careful Methods in Press-Room Essential for Best Results. C. F. Geese. National Lithographer, 43, No. 9, Sept. 1936, p. 22. Albumin plates and hand-transferred plates are compared, and suggestions are made for prolonging the life of the former.

(Continued on page 85)

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(Continued from page 83)

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Correction on Photo-Litho Plates. F. Worth. Modern Lithographer and Offset Printer 32, No. 9, Sept. 1936, p. 200. Instructions are given for removing the old work from photo-litho plates, sensitizing the plate, exposing and developing, in applying photo-lith corrections or set-ins.

The Printing Plate for Offset. W. Baumann. Reproduktion 7, No. 1, Jan. 1936, pp. 7–13; No. 2, Feb. 1936, pp. 24–9; No. 3, Mar. 1936, pp. 45–7. In a series of three articles the author takes up the preparation of offset plates. On the subject of graining the following points are discussed in detail: methods of graining, apparatus and materials required, procedures, and the types of grain obtainable, with their advantages and disadvantages. The counteretching of the plates, the types of transfer paper and their application are described, and a section is included dealing more briefly with photo-lithography. Diagrams and photomicrographs are included.

Technique of Deep-Etch Plate Making. A. C. Austin. National Lithographer 43, No. 9, Sept. 1936, pp. 37-8. The Van Dyke reversing solution containing bichromated glue, and the gum arabic coating suggested by Cartwright are discussed, and formulas are given for their preparation. The boiling of bichromated gum solution on the Continent is mentioned.

Ammonium Bichromate and Pyrax. L. J. Cotton. Process Engraver's Monthly 43, No. 513, Sept. 1936, pp. 309-10, 313. Modern Lithographer and Offset Printer 32, No. 9, Sept. 1936, pp. 222, 224. Glue solutions sensitized respectively with ammonium dichromate and Pyrax were compared for sensitivity by coating on glass, giving identical exposures, developing, and dyeing under identical conditions. Density readings were made which showed that Pyrax-sensitized glue required only 62½ per cent of the exposure required by glue sensitized with ammonium bichromate. An experiment was made which indicated that the reason for the greater sensitizing action of Pyrax is its greater permeability to ultra-violet light.

A Recipe for "Home-Brew" Glue. A. C. Austin. National Lithographer 43, No. 10, Oct. 1936, pp. 39, 47. The preparation of a special tough glue for deep-etch work is described in detail, and the process of deep etching is discussed briefly, with a recommendation that "rehalogenization" be included in the process of producing positives for deep etching.

(Continued on page 87)

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International Printing Ink Corporation, 75 Variek St., New York, N. Y. (Continued from page 85)

Equipment and Materials

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Whirler Apparatus. Hoh & Hahne. German Patent No. 625,958 (Jan. 30, 1936). Whirler apparatus for the application of light-sensitive coatings to printing plates and the like, characterized in that vanes are attached to the plate support to produce an air circulation within the housing of the whirler, which accelerates drying.

Photographic Type-Composition in Lithography Meets Problem of "First Copy" on Sensitized Paper. O. I. Bloom. Lithographers' Journal 21, No. 6, Sept. 1936, pp. 214-6, 235. A brief history of the graphic arts is given, leading up to the invention by Friedman and Bloom (U. S. Patent No. 2,042,041) of a photographic type composer which produces a "first copy" of text directly on a photo-sensitized surface for use in lithography and gravure, eliminating all setting up of text in type metal and pulling of proofs to be photographed. The machine is of the Mergenthaler type, but substitutes matrices bearing photographically reproducible characters for engraved characters, and replaces the casting mechanism with a camera to photograph these characters on to a strip of film.

Offset Specification Chart. Anonymous. Photo-Lithographer 4, No. 9, Sept. 1936, pp. 88-9. Press specifications are given in chart form for the following offset presses: Harris, Hoe, Miehle, Webendorfer, Willard, and Rutherford.

How to Size up Equipment. Anonymous. *Photo-Lithographer* 4, No. 9, Sept. 1936, pp. 31-2. Points to be considered when purchasing a lithographic press are listed and discussed briefly.

The Hauver One-Shot Three-Color Camera in Detail. G. W. Lau. Lithographers' Journal 21, No. 6, Sept. 1936, p. 218. A one-exposure, three-color camera is described briefly, and is claimed to produce a perfectly balanced set of negatives. It has adjustments for obtaining perfect register. The two reflectors act in part as filters, and there are six compensating filters of full strength, which are used alternatively to produce balance with different types of lighting.

Printing Machines. F. Dehn. British Patent No. 450,924 (1936). In an apparatus for spraying freshly printed sheets with a fluid, e. g., a mixture of alcohol, dextrin, and salicylicacid, to prevent set-off, the fluid sprayer is operated by a solenoid controlled by a switch which is actuated by a moving part of the sheet delivery apparatus. A lever, when actuated by the delivery mechanism, causes a mercury switch carried thereby to close the circuit of a solenoid, the armature of which operates, through a rod, a trigger for opening the air and fluid valves of a spraying device. The solenoid and spraying device are mounted in a casing adjustably sup-

(Continued on page 89)

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ported by a stand whereby it may be suitably positioned adjacent to the point of delivery of the sheets.

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The Mechanical Stretch of Paper in the Printing Press. J. Bekk. Zellstoff und Papier 15, No. 12, Dec. 1935, pp. 493-4. The types of tension to which paper is exposed in the printing process are discussed. The problem of stretch produced by pressure is more acute in offset and gravure than in letterpress because the whole surface of the paper undergoes pressure, while in letterpress only the printing areas are affected. The rubber blanket in offset and the rubber-coated roller on the gravure press favor the stretching of paper. A skilled offset pressman can do much to control stretch by regulating the printing pressure, where he is not in a position to run the sheets through the press blank for the first time.

Surface Changes of Paper During Printing. S. Utschastkina and W. Matweeff. Zellstoff und Papier 15, No. 12, Dec. 1935, pp. 494-6. The more a sheet of paper is calendered, the less affected it is by relative humidity changes. With increasing stretch of soft papers there is a corresponding decrease in dimension changes. Various papers were subjected to changes in relative humidity, through moistening and through drying, and the percentage changes in dimensions are given. The least change in dimensions occurs with rag paper; paper from purified pulp shows 17 per cent more change in dimensions than paper from bleached pulp. There is an optimum degree of beating; lower and higher than this give greater dimensional changes. Increasing the pressing on the paper from 10 to 90 atmospheres showed only a small increase in dimensional changes. Increasing the size usage from 1.5 to 3 per cent showed the least change at 3 per cent. With increase of kaolin content the change in dimensions decreased. The increase in initial drying temperature produced an increase in dimensional change. (Paper Trade Journal 103, p. 261 TS (1936).)

"Diagnosing" Paper. W. B. Wheelwright. Paper & Printing Digest Apr. 1936, pp. 7-14. The article discusses the most important properties of paper from the printer's standpoint and describes simple tests for evaluating finish, color and brightness, formation, and opacity. Reference is made to the many problems encountered in producing a uniform web. (Paper Trade Journal 103, p. 261 TS (1936).)

"Diagnosing" Paper. W. B. Wheelwright. Paper & Printing Digest May 1936, pp. 3-10. The author describes simple tests for the printer for evaluating the printability and functional ability of paper without the use of expensive laboratory instruments. The tests include grain direction, thickness, strength, picking, sizing, printing ink coverage, and differentiation between pasted and

(Continued on page 91)

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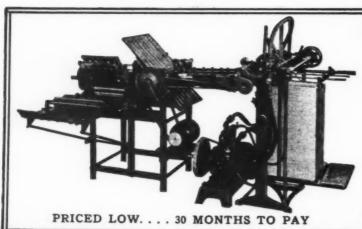
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bristol board. (Paper Trade Journal 103, p. 261 TS (1936).)

Machine and Cross Direction of Paper and Board. P. Kersten. Papier Zeitung 61, No. 6, Jan. 18, 1936, pp. 162-3; No. 8, Jan. 25, 1936, p. 194; No. 10, Feb. 1, 1936, p. 225. The article describes various methods for differentiating between the machine and cross direction of paper and board. The importance of this knowledge for the printer, bookbinder, and paper converter is explained by means of practical examples. (Paper Trade Journal 103, p. 225 TS (1936).)

Choosing the Paper for the Job. F. Howley. *Photo-Lithographer* 4, No. 9, Sept. 1936, pp. 34-5, 55. This article deals with the choice of paper for lithographic purposes, taking up gloss, color, folding strength, and cleanness in the case of coated papers, and color, finish, feel, clarity, strength, and permanence in the case of uncoated papers.

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24		Norman-Willets Co.
California Ink Co	77	0
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C E B Printing Ink CoInside Front C		
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Coxhead Corporation, Ralph C		Phillips & Jacobs
Crescent Ink & Color Co. of Penna.		Photo-Litho Plate Graining Co
		Pitman Company, Harold M
Eastman Kodak Company	23	Polygraphic Co. of America, Inc
		Rathburn & Bird Co., Inc., The
Fuchs & Lang Mfg. Co., Div. General Ptg. Ink Corp.		Reliable Lithographic Plate Co., Inc.
Fraser Industries	64	Repro-Art Machinery Co
		Roberts & Porter, Inc.
Gaetjens, Berger & Wirth, Inc.	66	Royal Card & Paper Co
Gegenheimer, William, Inc.	81	Rutherford Machinery Co., Div. General Printing
Gettler, John M	94	Ink Corp
Goerz American Optical Co., C. P		THE COIP.
Hamis Sankald Battan G	0	Scientific Litho Products Co
Harris-Seybold-Potter Co	2	Siebold, Inc., J. H. & G. B.
Henschel Mfg. Co., C. B.	95	Sinclair & Carroll Co
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Hinson, McAuliffe Corp	83	Sullebarger, E. T., Co
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Holland, Thor	69 67	Swart-Reichel, Inc
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Lorenz & Co., Louis, Inc	94	"Where-to-Buy-It"
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Maddox Lithoplate Graining Co	94	
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